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(Macmillan & Co.)

Mr. Ellis has for some time been known among scholars as the first English authority on the subject of Catullus. A critical edition of his favourite author, the result of many years of study, is advertised as now in the press. Meanwhile he has put forth the little volume before us, as a sort of *avant-courrier* to the larger work. It is a small book of scarcely more than a hundred pages, eighteen of which are occupied by a Preface in Latin, the rest by the text of the poet. The type is everything that could be desired; for the general excellence of the editing Mr. Ellis's name is a sufficient guarantee. It is little to say that no edition of Catullus at once so elegant and so scholarlike has ever appeared in England. The only rival to it in Germany, of which we are aware, is that which forms part of Haupt's *'Poetæ Erotici Latini.'* and though that is highly finished both as a scholar's work and as an achievement of the printer's art, the superiority of English type and paper leads us to give the preference to the book which we are now reviewing.

After all the labours of scholars, the text of Catullus is still far from settled. Since Lachmann, the general principles on which a recension should be made are, we believe, pretty well understood; the readings of the manuscripts are no longer adduced at random, but authorities are subordinated to each other according to a more or less definite theory. Yet there are still many passages which must be considered as corrupt, and can only be dealt with by conjecture. Every succeeding editor adds to the number of conjectural emendations of the text; and Mr. Ellis has not been behind his predecessors in this respect. Whether any of his restorations will be ultimately accepted by the consent of the world of scholars, is a question which must be decided by others better acquainted with Catullus than we profess to be; but we may assert, without fear of contradiction, that as an emendator he is generally ingenious and sometimes highly plausible, while he has the great advantage, denied to most of the scholars of the Continent, of being himself an accomplished writer of Latin verses, so that he knows what a Roman poet would say and what he would not. Perhaps the most plausible of these corrections are "Hic juveni Ismario" (lxvi. 59), and "Verum est os populi, Janua, Quinte, facit" (lxvii. 12). There is, however, one thing about which we are sorry to differ not only from Mr. Ellis but from his predecessors generally—we mean the placing of these and similar emendations in the text. Nothing, it seems to us, ought to be printed as part of the text of an author about which there is not something like a moral certainty that it was written by that author. In many cases we quite believe such a degree of certainty is attainable; a particular conjecture, though supported by none of the manuscripts, may carry conviction with it, and command the unanimous or nearly unanimous approval of scholars. But there are many more cases in which no such certainty has yet been attained—passages where there are a number of possible emendations, all of them more or less satisfactory, but none of them marked out by the combination of outward and inward signs of truth as the word or words that the poet must have written. In these cases we should print the text with an obelus, or some other mark of

spuriousness, mentioning in the margin or at the bottom of the page the correction which should appear to us most plausible. This is what has not been done consistently either by Mr. Ellis or, so far as we know, by any of his brother editors. Sometimes they retain the old reading with an obelus; but far more frequently they introduce a conjecture which, if they were pressed for their genuine opinion, they could hardly pretend to regard as a certain restoration. Does Mr. Ellis, for example, really think that "horribilem insulam" (xi. 11) or "urbis o pudet mæse" (xxix. 22) was certainly written by Catullus? We cannot believe that he does; he probably regards both as very plausible, more plausible perhaps than the emendations which other editors have introduced into the text of these passages; and so he conceives that he should be doing a wrong to his own inventions if he did not treat them as well as other scholars have treated theirs. On the question of equal justice to all we have nothing to say; but to us it appears that the fact that a number of plausible emendations have been proposed for a particular passage is a reason against committing ourselves absolutely to any one of them, at the same time that we may be glad to think that, though we have not recovered the poet's exact words, we know pretty well what he might conceivably have said.

One of the many mischiefs of the course to which we object is, that the text is sure to vary considerably with every fresh edition. An editor will hardly undertake to constitute a text unless he feels that he has conjectures of his own to add to those of others; and the instinct of paternity will lead him, in a disputed case, to prefer the former to the latter. This is the evil from which the texts of the Greek dramatic poets have long been suffering, especially in Germany; but it is common, more or less, to all ancient authors whose writings have not been preserved, like those of Virgil and Horace, in a sufficient number of manuscripts to render critical conjecture almost or wholly unnecessary. We think it ample time that a better state of things should be inaugurated; and we should have been glad if we could have pointed to a scholar of real eminence, like Mr. Ellis, as having taken a forward step in this direction.

But we have not yet mentioned the most prominent feature in the present edition. Mr. Ellis believes that he has discovered a sort of stanzaic arrangement in the majority of Catullus's poems, something like the strophic and antistrophic divisions of the Greek choral odes. The arrangement in each case depends on the particular poem, which Mr. Ellis professes to divide agreeably to the rhetorical requirements of the composition, such division producing a certain metrical symmetry. Thus the first poem, consisting of ten lines, is divided into four stanzas, the first two of two, the last two of three lines each; the second poem, consisting of thirteen, or rather fourteen, lines (for Mr. Ellis supposes a lacuna), into two stanzas of four lines, and two of three. Sometimes the succession is varied by what, in Greek, is called a mesode, a portion with nothing corresponding to it interposed between two stanzas; sometimes by an epode, a similar portion coming at the end of a symmetrical course. Sometimes the symmetry consists in a kind of numerical progression or retrogression, a stanza of four lines being followed by a stanza of five, or *vice versa*. This principle of composition is applied by Mr. Ellis not only to the hendecasyllabic and iambic poems, but to those written in hexameters and elegiacs; nay, the famous *Epithalamium* is arranged in elaborately-complicated

divisions, where the unit is not the line or the couplet, but the stanza. Mr. Ellis, in his Preface, acknowledges that others have laboured in this field before him, though no one previously to his edition had attempted to apply the principle so widely. The notion, however, is one which has been fermenting in the minds of Continental scholars for some time past. Some have applied it to the Eclogues of Virgil; some to the Elegies of Propertius and Tibullus; while, in our own country, Mr. Paley has discovered that, in many of the scenes of the Greek tragedies, the speeches of the principal interlocutors correspond to each other in length; and Prof. Blackie, if we remember rightly, finds in the Iliad something like the rudiments of a stanza, the sentences being apt to contain nearly the same number of lines. Thus we are not surprised to hear that a German scholar has published a tract on Catullus simultaneously with Mr. Ellis's edition, dividing the different poems on substantially the same principle, and in one or two cases reducing to symmetry metrical masses, the law of whose composition Mr. Ellis himself had been unable to detect.

One of the first things that occur to us in considering this hypothesis is, that no external evidence appears to be adduced in its favour. If the principle of symmetrical arrangement entered so largely into Latin and Greek poetry as the scholars in question seem to contend, it is somewhat strange that no ancient writer should have dropped any hint of the matter. It is true that there are other things of the same kind which modern students have been left to discover for themselves, such as the doctrine of the synapheia in anapaests, and Meineke's law of the divisibility of all the odes of Horace into stanzas of four lines. Still, these are laws of narrower application, and, consequently, less likely to have attracted the attention of the early grammarians; whereas the theory under consideration is indefinitely wide in its range, and threatens to revolutionize our conception of the conditions under which the writers of antiquity composed their poems. But, putting this aside, let us look at the theory itself. A little consideration will show us that the phenomenon of which it supposes the existence, while professing to rest on the analogy of other facts in classical poetry, is really to a great extent something *sur generis*. The stanzas of lyric poetry, like the choral strophes and antistrophes, are fixed and definite; their conditions are metrical, not rhetorical: so far from being governed by the sense of the passage, they not unfrequently disregard it; the ear pleads for a pause, while the mind is still carried on. But in the symmetrical arrangement, which we are now considering, the sense is the one determining condition; the mind pauses naturally, and it is found that the places where it pauses occur at more or less regular intervals. This may be one of the laws of metrical composition among the classical writers; but it is a law of a different kind from the law which regulates the lyrical measures according to stanzas; and the existence of the latter cannot be said to create any probability that the former will be found to exist also. It is obvious, too, that where the sense is the sole determining condition, an arrangement which does not conform to the natural divisions of the sense is no arrangement at all. Yet who will say that the following is the natural division of the celebrated lines on Sirmio?—

Peninsularum Sirmio insularumque
Ocelle, quascumque in liquentibus stagnis
Marique vasto fert uterque Neptunus,
Quam te libenter quamque letus inviso,

Vix mi ipse credens Thyniam atque Bithynos
Liquisse campos et videre te in tuto.
O quid solitus est beatius curis,

Cum mens onus reportat, ac peregrino
Labore fessi venimus larem ad nostrum
Desideratoque acquisicimus lecto?
Hoc est quod unum est pro laboribus tantis.

Salve, O venusta Sirnra, atque hero gaude;
Gaudete vosque, Lydii lacus unde;
Ridete quicquid est domi cachinnorum.

The first two lines of the second stanza really belong in sense to the last line of the first, while they have no connexion with the last line of the second. Whether Mr. Ellis intends to separate the first three lines of the third stanza from that which precedes them, and connect them with that which follows them, his peculiar punctuation, which we have not reproduced, does not enable us to determine; but apart from symmetrical considerations, we incline to prefer the old stopping, as we have given it. Again, there are poems where a sentence pauses or terminates in the middle of a line: and these pauses, of course, are completely ignored in the stanzaic division, while in the same poem a much slighter pause at the end of a line is considered a reason for assuming the conclusion of a stanza. These are, we think, rather serious difficulties in the way of Mr. Ellis's theory. The very indeterminateness of the theory itself, which simply postulates that there shall be some symmetrical type in every poem, but gives no means beyond the apparent requirements of the poem itself for deciding what that type is, may enable it to a certain extent to evade the force of such objections as can be brought against it: as in the case of the sylphs in 'The Rape of the Lock,' airy substance, though cut in two, soon unites again; but a theory which cannot be definitely brought to book, though it may win adherents for a time, is not in the long run likely to retain them.

Nevertheless, we should be sorry to say that Mr. Ellis's theory is to be rejected on the first blush as a thing inconceivable or improbable. Some of Catullus's poems, we are bound to admit, especially the longest of all, the Nuptials of Peleus and Thetis, fall not unnaturally into the arrangement which he has made for them. The question is, of course, whether the coincidence between the natural pauses and those suggested by considerations of symmetry is too marked to be fortuitous; and two lines of investigation may be recommended as calculated to lead to a conclusion on the subject. The first is to examine those poems by ancient authors, which, being similarly constructed, are equally likely (or unlikely) to have been written on a symmetrical principle; the second is to examine poems by modern authors, in the case of which we may be sure that if any symmetry can be found it is owing either to chance or to the eye which sees what it brings with itself the means of seeing. We have ourselves made experiments in both directions, but without any very conclusive result. We have tried the *Aeneid*, and have found that the first thirty-three lines of the first book can be divided into three sets of eleven lines, the first two of which may be further subdivided into portions of seven and four lines. After that there come paragraphs which bear some resemblance to each other in length: but the likeness soon becomes shadowy. Turning to modern compositions, we have examined the two English hendecasyllabic poems by Coleridge and Mr. Tennyson, and find a symmetrical type in each, quite as marked as anything Mr. Ellis has succeeded in discovering in the majority of Catullus's own hendecasyllables. Coleridge's lines fall at once into a strophe and antistrophe of five lines each and an epode of seven: Mr. Tennyson's into a strophe and

antistrophe of eight, and an epode of five lines. Yet neither Coleridge nor Mr. Tennyson, we suspect, ever dreamed that he was writing symmetrically. On the other hand, we have scrutinized several Oxford Latin prize poems, but have failed to discover in them any of the regularity of structure which, we confess, we were rather disposed to expect. We now leave the question to others, who will, perhaps, be able to employ these methods of agreement and difference to better purpose.

Rough Notes by an Old Soldier, during Fifty Years' Service, from Ensign G. B. to Major-General, C.B. 2 vols. (Day & Son, Limited.)

The most ferocious critic would be disarmed by the humble title and simple, unaffected Preface of this book. But, indeed, there is no need for the reviewer's forbearance. The journal of an old soldier who fought in thirteen engagements in the Peninsula, took part in the first Burmese war, assisted to put down the Canadian rebellion, and finally commanded first the Royal Regiment, and afterwards a brigade in the Crimea, could not be otherwise than interesting, if told in the frank, simple manner adopted by General Bell. Modestly and unconsciously we are presented in these pages with the portrait of a good and gallant soldier, the very type of those regimental officers who, though sneered at by the lovers of Chinese competition and admirers of foreign armies, have, notwithstanding, secured universal respect all over the world, and routed those very foreign armies, which are to be our models, on a hundred well-fought fields. Nor are General Bell's good qualities summed up in the term "gallant soldier"; all through the book we have evidence that he was also the true, kind-hearted English gentleman, ever mindful of his men's welfare, and seeking to rule his inferiors more by thoughtful kindness than harsh authority. Whether in the Peninsula as a beardless ensign carrying a weary soldier's firelock for many a long mile of toilsome march, or in the Crimea a war-worn colonel handing out a cup of grog to the frozen sentry at his tent door, the same chivalrous care of his soldiers is everywhere displayed. It is gratifying to find that, as we have asserted, General Bell is only the type of the kind and gallant British officer, and that numerous instances of sympathy between commander and commanded may be discovered in the military annals of our country. An evidence of this, as also of the generous conduct of the French officers, is afforded in the following extract:—

"When our colonel was wounded on the 25th, shot through the knee-joint, the agony was so great he was put into a house by the road-side; his servant and the doctor (Murray) alone remained with him. The French advanced that day, and hearing that an English officer lay wounded here, Count d'Erlong, the general commanding, went in to express his regret and to assure him of protection and quiet; he placed a guard at the gate and a sentry at the door, with orders that no one should be admitted while his army was passing that way—a noble trait of generous feeling; but the Count was always a kind-hearted, good soldier, and respected his enemy. It was said at that time that he and Sir Rowland Hill, now in direct antagonism, had been at one time schoolfellow. It so happened that my regiment, in following up the retreating French army, passed along the same road over which we had retired, and coming to the little house in which the colonel had been left, and hearing from his servant at the gate that he was alive, the men gave one unanimous cheer, which so unnerved him, that the doctor came running out to stop a repetition of such kindly feelings. He said, 'The colonel is doing very well; with the only help I had (one servant), I

cut off the leg to save his life; the French behaved admirably, only asked the colonel's parole, would not take mine; the Count saying I had only done my duty. And now keep quiet,' he said; 'he knew the cheer came from his own men, but another like it might destroy life, he is so nervously excited.'

The following adventure, which occurred to the 34th Regiment in the Pyrenees is the curious counterpart of a familiar anecdote related of the war between the English and French in America some sixty years previously:—

"At one of these outposts our sentries had disappeared in the night three times, and always at the same place; good intelligent soldiers, not at all likely to desert. Many surmises and opinions were advanced about this mystery. I recommended double sentries one night to be planted close to each other—one of them to have his ear to the ground frequently, to catch any sound or movement. The place was very quiet and retired, by the side of a goat-path amongst the rocks, and the night was dark and late. One of the sentries jumped up from the ground, where he had been most attentively listening, and whispered to his comrade that he heard a little rustling amongst the leaves and low brushwood. There was no wind, all else was calm and quiet. They now stood together a little more retired, round the edge of the rock breast high, and waited this coming ghost, as they said, with their flints fixed. The men's names were Murphy and Styles. 'Don't you hear a noise, now?' said Murphy, 'just like a pig smellin' for acorns?'—'I do, and I think I see something crawling up here, like a bear. Will you cover him, and fire? I'll keep my shot in reserve—hush! It approaches slowly, on all fours, and crouches down.'—'I see it,' says Styles; 'it's a bear. Cover him well, and knock him over.' And over he went at the instant. Both men waited a little—one to re-load, and then cautiously advanced with fixed bayonets. The game was dead as a door-nail,—and what was it? A Spanish spy (perhaps) in the French service, dressed up in an old bearpark, armed with a sort of tomahawk, short spear, and a *cuchillo* (Spanish knife). No doubt the same wild beast that carried off former sentries, who might not have been so watchful on their solitary outpost. We supposed this *wild beast* might have had a reward for every red-coat he caught alive. It is certain none of our men were found, dead or alive, after we missed them; and, again, the French had too much of military honour to engage in anything so unworthy of their noble character. The advanced sentries were always doubled in future."

It is well known with what neglect the British ministry treated the great warrior to whom the brightest pages of English history, the proud pre-eminence of British arms, and in great measure the freedom of Europe, must indubitably be ascribed. It can, therefore, astonish no one to learn from General Bell that "we never got a step but by a death vacancy; the cold-hearted, ungenerous, self-interested, arrogant directors of military affairs at home threw a wet blanket over young officers, unless there was a handle to one's name, court interest, or a hatfull of votes for a Tory minister." Mixed up with the more exciting anecdotes of battles, sieges and marches are several humorous stories; two of these relate to the well-known surgeon, Maurice Quill, whose fame has been immortalized by Lever in his admirable military novels. One of these is good enough to merit extraction. During the winter of 1813-14 the army was almost in a state of starvation. Maurice Quill, impatient at these hardships, with Irish wit and impudence, determined to put Lord Wellington himself under contribution, and made a bet that he would not only dine with the commander-in-chief, but also borrow ten dollars from him:—

"Riding up valiantly to the quarters of his Lordship, he gave a thundering knock with a big stick at the door, and asked if the Duke of

Wellington lived here. 'Yes, sir,' said the orderly, 'here is an aide-de-camp coming. May I ask your business, sir?'—'I wish to see Lord Wellington, if he is at home.'—'His Lordship is in the house, but too much engaged to see any one to-day; I will take your message to his Lordship.'—'No, I thank you, if I can't see him to-day, I will wait until to-morrow.'—'Something particular, perhaps, you wish to say in private.'—'Precisely so.'—'Well, step in, and I will see what I can do for you.' Away he went and told his Lordship that 'a Doctor Quill was below in a state of anxiety, and would not take any denial, came a long way to see your Lordship, and would not go back until he delivered his secret.'—'Well, well, show him up.' After some bowing and scraping—'My Lord,' he said, 'I am the surgeon of the 31st, and have come over to pay my personal respects, and to see your Lordship, and—'—'Yes, yes (cutting him short), how are you all getting on in the second division, many men in hospital? You must get them out, we will want them all by-and-by.'—'Indeed, my Lord, I was going to say, that we are badly off for hospital supplies, and no money to be had; I think I could get many restoring comforts for the invalids that would put them on their legs if I might make bold enough to ask your Lordship for a loan of ten dollars until the next issue of pay, when I will return it with a thousand thanks.'—'Very well, very well, Mr. Quill, you shall have it; how far have you come to-day?'—'O, indeed, I have rode seven long leagues on an empty stomach, and there's not a bit of an inn over the whole country where a body could get a morsel of dinner.'—'O, well, if not too late for you, stay and have some dinner before you return, we dine at six. Good morning, Mr. Quill.' Quill's eyes opened wide and joyfully at this invitation. He was punctual to the six as he said. All his wit and humour came to the surface. He kept the table in a roar of laughter all the evening until he retired with his ten dollars and his Wellington dinner, got a shake-down with his friend the aide-de-camp, and his whack of brandy and cigars; got safe home next day and claimed his bets. He told his story honestly, and gave his reference; but there was no question about it; every one knew him to be as upright and honourable as he was eccentric and surcharged with mirth and glee when others were desponding.'

We will wind up our notice of the Peninsular part of General Bell's adventures with an account of the following imitation of King David's method of discomfiting an enemy:—

"There were many ways of meeting the enemy in combat, but who ever heard of an officer going into battle with a pocket full of stones? It was a sort of pastime with a Captain Irvine, of the old 'Slashers.' He was a capital shot with a stone, and a very strong, able, active man, left-handed, who delivered his *shot* with such force and accuracy that he would knock a fellow into next week. He never minded meeting two or sometimes three Frenchmen, when they were detached; pretty sure of knocking one down with a stone, he sprang upon another like a leopard, and knocked him on the head with his own firelock, and with one great, thrilling shout he paralyzed the third, and if he did not trip him up he frightened him out of reach, pelting him with stones as he ran. All this gymnastic play created at times roars of laughter amongst the men, for it never was done in a corner, nor for bravado. This brave Irish gentleman and soldier survived the war, but never reached any rank beyond a captain."

The rest of the book is filled up with accounts of the author's adventures and services in India, America, Italy, Greece, and the Crimea, and though he evidently kept his eyes open, and has recorded what he saw with freshness, still there is nothing in his recollections of America and the Continent particularly worthy of notice here. The same may be said of India, with the exception of the following passage, which shows how, under the old *régime*, Englishmen were occasionally to be found who from a long residence in India had deteriorated into Hindus, not only as regards habits, but even religion. At a

naught in Calcutta General Bell met one of these renegades, whom he mentions in the following indignant terms:—

"I observed a character in the room dressed in a general officer's uniform, who I was informed was an apostate to the religion of the Hindus; and it was doubtless too true, for I ascertained afterwards the melancholy and impious truth of this man's falling away, and of his having built many pagodas, or small temples of worship, and there bowed his knee to Baal. From his long residence in India, and from his general appearance, I thought his days on earth were nearly numbered, and I could have wished his hoary head had been engaged in the true cause. General Stew—t served in the Company's service for more than two-thirds of his life, and when I saw him I understood he kept a kind of harem, would not eat the flesh of an ox, and washed in the Hooghly like the natives."

Next to the narrative of the Peninsular War, the author's experiences of the Crimea form undeniably the most attractive portion of his "Rough Notes." Thirty-two years after the date of his first commission, the gallant veteran found himself at length, not in consideration of his services, but of a sum of money, Lieutenant-Colonel of the 2nd battalion of the Royal Regiment, which corps during eleven years he maintained in a state of enviable happiness and efficiency. At the end of that period, sniffling, like an old war-horse, the battle afar off, he obtained a transfer to the 2nd battalion of the same regiment, then under orders for Turkey. How gallantly he led, how sedulously he looked after the comforts of his men, will be seen with pleasure in the book before us.

After Inkerman, Col. Bell was appointed to the command of a brigade, and obtained the honour of C.B. Unfortunately for him, indignant at the rose-coloured delusions of the people of England with regard to the state of the army in the Crimea, he strove to open their eyes by writing to the *Times*, which excited the indignation of truth-hating officials in England, and Col. Bell's prospects were blasted. After a three months' tenure of office as a Brigadier, he was superseded by an officer fresh from England, and fifteen years junior to him! Nor did the spite of the bureaucrats end here; for on becoming a Major-General, he was twice refused employment, though he volunteered to serve in any part of the world. As regards the present Commander-in-Chief, it is but fair to say that he has shown every personal wish to serve the gallant soldier by giving him a regiment, and within the last few weeks recommending him for the honour of K.C.B. Still, the ugly fact remains that the gallant, able and distinguished soldier is unemployed.

The Theory of Business. By John Laing. (Longmans & Co.)

This book is dedicated to the Governor of the Bank of England; and, from the general tenor of its argument, we conclude that its author is attached to the staff of that establishment. The substance of the work, indeed, has more to do with "banking" than with "business," if, as we imagine, "business" should be taken to mean "trade." Mr. Laing has written nineteen short chapters, in the popular-essay style, upon Credit, Money, Exchange, Wages, Profits, Capital, Bank-Notes, Discounts, Cheques, Deposits at Interest, Income, Investing, and kindred topics. In matters relating to commerce, Mr. Laing adopts the theories and principles of Mr. J. S. Mill; but, in respect of banking, he is a devout believer in the infallibility of "the old lady of Threadneedle Street." He maintains that she does right in resisting all pressure in times of panic; that an increased issue of bank-notes is not an appro-

priate remedy for a scarcity of money; that an advanced rate of interest, at periods of pressure, is, in most cases, beneficial; and, in fact, without avowedly doing so, he defends the entire action of the Bank directors in the crises of 1847, 1857, and 1866; of which crises he predicts a recurrence in corresponding decades, with pressures of varying duration and intensity.

Those of our readers who delight in discussions on the operation of the Bank Charter Act will, from this description, be able to judge for themselves as to how far this book will suit them. It is not within our province to follow the author into this much-vexed question. For the benefit of those, however, who oppose the Act, it may be mentioned that, when Mr. Laing has to treat of subjects which do not purely relate to banking, he is often betrayed into admissions which seem scarcely consistent with the Bank of England theory. For example, in treating of commercial credit and over-trading, he observes: "With so little money in use, and that little having to do so much, no wonder need be felt at the rapid spread of commercial disaster." This admission seems to touch the root of the whole question, which is, whether, under the Bank Charter Act, sufficient means are provided by the national establishment to represent the wealth of the nation, and to enable its business to be properly conducted?

As to another much-contested question, Mr. Laing does not admit that cheques are money. He contends that, as with bills of exchange, they only facilitate the transfer of money. But he admits that they "increase the efficiency of money,"—which means, probably, that they supply the place of gold and bank-notes. Remembering Sir John Lubbock's paper, read before the Statistical Society, in which it was shown that all but a very limited proportion of the daily transactions of this metropolis are effected by cheques, passed through the clearing-house or over the bank-counter, it may, we think, be taken that, without such an addition to our circulation as bills and cheques afford, the business of this nation would be a "theory" indeed.

The reasoning of this author is close; and he does not indulge largely in illustrations. Hence there are not many passages suitable for extract. The following from his paper on "Foreign Exchanges" may contain information of interest to some:—

"Gold is generally more valuable in France than in England, and silver in England than in France. The exchange with France and the Continent, as a rule, is against England; that is to say, in the British market, bills on those countries generally command a premium; for example, the French exchange is commonly less than 25·17. The explanation of these facts is that this country distributes the new gold arriving from the mines to the Continent. France pays for some of her portion with silver. For some years past she has been substituting new gold coins for much of her silver currency. In 1849, that currency consisted entirely of silver. It was estimated, at that time, that the total amount of French currency was from 100,000,000L to 120,000,000L sterling, only 3,000,000L being gold. Since 1849, however, and between 1854 and 1863 only, no less than 59,000,000L sterling of silver have been sent to India, a large proportion of which was procured from France in exchange for gold."

Every traveller on the continent of Europe must have noticed the wonderful change which has recently come over the currency of different nations. In 1849, not only almost the whole circulating medium of France was silver, but gold coins were equally rare in Belgium and Switzerland, to say nothing of Spain, Italy, or

Austria. At that time English sovereigns were at a premium in almost every district through which English travellers passed. But, for some years past, Bank of England notes, or, still better, the circular notes of established banking-houses, have been preferred; France, Belgium, Switzerland, &c., having been supplied with gold through England, from the great mining countries of California and Australia. This illustrates the tendency of gold, like water, to find its own level. The continent of Europe, before the great mineral developments of California and Australia, was very badly supplied with gold. It is now much better, though still very imperfectly, supplied. Belgium and Switzerland are full of gold, but Prussia still has a silver currency; Austria is deluged with dirty paper; Italy has less gold than she requires; and although the gold coinage of Spain is one of the most beautiful in the world, it is so deficient in quantity that "Isabellas" in Madrid are at an excessive premium.

Here is a little anecdote, which although it has been told before, will bear repeating. It illustrates the power of British commerce:—

"Whenever an alteration in the Bank rate is expected, the approaches to the Discount Office are thronged with representatives of the leading houses, to obtain the earliest intelligence of the results of the deliberations in the Bank 'parlour.' News of any change in the rate is immediately flashed over the kingdom, the Continent of Europe, and now of America. Richard Cobden relates how, when travelling in Turkey and Greece, about the year 1837, he saw in the little island of Syra, Greek merchants, telescope in hand, waiting with the greatest anxiety the vessel which would bring them news from the Bank of England."

Upon the whole, this little book is to be commended. Although treating of what many readers regard as "heavy subjects," it is by no means dull.

The Life of Edward John Eyre, late Governor of Jamaica. By Hamilton Hume. (Bentley.)

JUSTICE to the few eminent men who together with several persons of no eminence have formed themselves into an association for the protection of Mr. Eyre's honour, requires us to state that this singular piece of literature is not published under the authority of the Eyre Defence Committee, although it is the work of the Committee's Honorary Secretary, and is dedicated to the Committee's President, the Earl of Shrewsbury and Talbot. In some respects it is a notable book. Even the Jamaica controversy has produced no publication more fanciful and grotesquely false. Interesting as an illustration of the familiar truth that angry partisans are dangerous counsellors, it is also valuable for the light which it throws on the mental condition of that numerous class of persons whose ability to deal with questions of evidence is limited to the simplest matters of fact.

The dedicatory page of his volume contains a good instance of Mr. Hume's manner of dealing with testimony. "A Royal Commission," he observes to Lord Shrewsbury, "having deliberately declared its opinion that, owing to the 'promptitude and vigour manifested' by Mr. Eyre, the island of Jamaica had been saved, it was believed impossible that any body of men could be found who would deliberately seek to bring ruin and disgrace upon a public servant and upon his family, merely for the purpose, as we are told, of 'settling a great constitutional question.' Now the Royal Commissioners never took this view of Mr. Eyre's services; and Mr. Hume's only grounds for his incorrect statement are the generous terms of their Fourth Conclusion, which runs—'That praise

is due to Governor Eyre for the skill, promptitude, and vigour which he manifested during the early stages of the insurrection; to the exercise of which qualities its speedy termination is in a great degree to be attributed.' To state that a man helped to put down an insurrection, and that but for his help it would not have been so speedily suppressed, is not to call him the saviour of the colony in which the insurrection occurred. In the same manner, Mr. Cardwell's concurrence with this fourth resolution is construed by the author as a ministerial admission that Mr. Eyre's policy was wise and merciful. In the passage that expressed this approval of the Governor's conduct in 'the early stages' of the rebellion Mr. Cardwell wrote, 'It is further evident, looking to the singular rapidity with which disorder spread over an extensive tract of country, and to the state of excitement prevailing in other parts of the island, that the ultimate defeat of the insurgents would have been attended with a still more fearful loss of life and property had they been permitted to obtain a more than momentary success.' The meaning of this passage is very clear: it admits the Governor's performance of the first portion of his duty, and awards commendation to the measures that allowed the insurgents nothing more than a momentary success. The purpose of the minister's words is no less clear than the limit to his approval. But unable to see the meaning or the limit, Mr. Hume argues, 'If this means anything at all, it means that but for Mr. Eyre's "promptitude and vigour" the whole island of Jamaica would have risen in insurrection, and that had the insurgents been allowed "more than a momentary success," more hangings, shootings, and floggings must of necessity have taken place; therefore, that Governor Eyre's prompt severity was really the most merciful course in the long run that could possibly have been adopted.' It is worth while to observe with some attention the mental confusion of this gentleman, who is satisfied that he knows far more about the Jamaica question than Mr. Cardwell, the Royal Commissioners, and the many trained minds that have made it an affair of special study. Mr. Cardwell approved the prompt severity which put an end to resistance, but he condemned the barbarous measures which were neither prompt nor necessary. The same words that commended the former censured the latter. To express his recognition of the good results of the prompt severity, the minister allowed that it probably preserved the island from disturbances that would have demanded operations even more destructive to life and property than those retributive steps which, taken long after the prompt severity had done its work, were alike revolting and needless. Missing the whole force of the minister's words, Mr. Hume maintains that the commendation of the Governor's requisite severity means that he was guilty of no severity that was not prompt and requisite.

Endeavouring to show that Mr. Gordon was as bad a man as his enemies asserted, the Honorary Secretary of the Eyre Defence Committee in the text of his work coolly observes, "Just about the time the Government were expecting an outbreak near Black River, Mr. Gordon was attempting to purchase a Confederate schooner, with arms and ammunition, for the purpose, as stated by Lieut. Edenborough, the commander of the schooner, of landing Haytians, arms, and ammunition at Black River." A note to this wholesale adoption of a highly improbable story, which rests on no trustworthy evidence whatever, observes, "Assuming for a moment that Lieut. Edenborough was mistaken as to the identity of Gordon, the ugly fact still remains, that some one endeavoured to enter

into negotiations with the Confederate officer to land arms." Since Mr. Hume can even for a moment make this assumption, how came he to pen the sentence which the note qualifies? Moreover, can he not see room for other assumptions which would relieve Mr. Gordon's memory of the story, and at the same time dispose of the "ugly fact"?

Concerning the conclusively established and most notorious facts of the Jamaica troubles, Mr. Hamilton Hume is ignorant. "Messrs. Herschell and Cooke," he says, "were 'amongst the first murdered by the infuriated negroes.' Mr. Cooke was not murdered. 'Of the former,' continues the historian, "Gordon was heard to say, just prior to the outbreak, 'That fellow Herschell talks a great deal too much, and ought to have his tongue cut out,' which atrocity was actually perpetrated on the unfortunate gentleman." Mr. Herschell's tongue was not cut out. The story of its excision was one of the many wild rumours that, originating in the universal alarm, stimulated the panic to which they owed their birth.

As a biographer, Mr. Hume is even more comical than as a legal advocate of the "brave and good man," for whose blood Mr. John Stuart Mill and other ferocious members of the Jamaica Committee are said to be athirst. Going beyond Prof. Kingsley, who maintained in his Southampton speech that Mr. Eyre's Australian exploits should satisfy all reasonable minds that he had behaved well in Jamaica, Mr. Hume argues that the respectability of Mr. Eyre's lineage should be taken as testimony in his favour. "Since those persons who have so virulently assailed Mr. Eyre's character have also represented him as a man of no birth and without connexions," Mr. Hume feels it "absolutely necessary" to silence the calumniators by showing that his hero is a man of some birth and a considerable number of connexions. To effect this important object, the author enumerates thirty-four aristocratic families with whom "members of the different branches of the Eyre family have intermarried at various times." Having thus pleaded benefit of collateral gentility in his client's behalf, Mr. Hume carries the awe-struck reader straight back to the Norman intrusion, and shows how Mr. Eyre's ancestors, like the ancestors of so many of every one's friends who are in difficulties, not only came over with the Conqueror, but were on hand-and-glove terms with the eminent invader. "Local tradition," says the author, telling one of those absurd heraldic fictions for which local tradition is always required to stand sponsor, "states that at the battle of Hastings, William the Conqueror was found lying on the ground, breathless, by the founder of the Eyre family in England, who, dismounting, unloosed the bars of the King's helmet, so that he could breathe, upon which the Conqueror cried out, 'De l'Eyre'; he then mounted the King upon his own horse, and fought the rest of the day on foot. After the battle, William ordered his deliverer to be sent for, when he was found lying on the field with his leg cut off. The King ordered him at once to be taken care of, and said, 'Henceforth thou shalt be called De l'Eyre, because thou hast given me the air I breathe,' and he gave for his crest a leg in armour cut off above the knee, as his was." Leaving the reader to recognize the fitness of such an origin for the illustrious family, the present representative of which achieved his first renown by the exercise of his legs, Mr. Hume proceeds to annotate the pedigree which he has put in evidence. We are informed that though the ex-governor's great-grandfather was nothing grander than a Doncaster doctor,

qualified to prescribe medicines and amputate legs at the point where his Norman ancestor's limb was divided, he signalized himself as became a man of blood by marrying a lady "whose mother was the daughter, and ought legally to have inherited the estates, of Sir Nicholas Carew, of Beddington Park, in Surrey, her father, *since* neither he, nor his brother who succeeded him, left any male heirs,"—an announcement that prepares the reader to find Mr. Hume neither clear nor precise in his statements about legal matters. Of this country doctor's son and grandson, two Yorkshire clergymen, we are favoured with some equally important particulars; and then the future Governor Eyre is brought upon the stage. How this little John Edward went to various schools, and brought from them a very limited stock of knowledge,—how in his childhood he fell into a pond, but "had no intentions, however, of being drowned, *for* he screamed out lustily before he went under,"—how he climbed up a high tree, and could not get down without the help of three ladders,—how "he caught a severe fever, contracted by sleeping in damp clothes,"—and how "early in life he formed the resolution that he, too, would, if possible, distinguish himself," the reader may ascertain in the chapter which says,—"From Grantham he went to the grammar school at Louth, in Lincolnshire, which Charles and Alfred Tennyson had left a year or two before. Their fame as poets was still traditional in the school; and Edward Eyre seemed to feel a kind of noble envy, at once proud of the fact that two of 'our boys' had actually published a volume of poems, for which a bookseller gave them ten pounds, and grieved he could not emulate them. Even then he craved distinction." The scenes of the illustrious gentleman's childhood are followed by an account of his adventures in Australia, in which country he wrote indignantly concerning "the recklessness that too generally pervades the shepherds and stock-keepers of the interior, with regard to the coloured races—a recklessness that leads them to think as little of firing at a black as at a bird, and which makes the number they have killed, or the atrocities that have attended the deeds, a matter for a tale, a jest, or boast at their pot-house revelries." Mr. Hamilton Hume adds in a note, "These lines have been printed in italics, because it has been loudly proclaimed that Mr. Eyre caused the blacks of Jamaica 'to be shot down like pheasants'."—In this fashion the author makes up the first hundred pages of his biography; the last two hundred of the work being chiefly composed of garbled extracts from parliamentary and other papers respecting Mr. Eyre's life and deeds in the West Indies, about which Mr. Hamilton Hume is in an amusing state of ignorance and confusion. But enough of this unlettered gentleman, who thinks emancipation a failure, and sneers at Sir Henry Storks, Mr. Russell Gurney, and Mr. Maule for "sitting in judgment upon the actions of a General when the smoke had cleared off the battle-field." In Mr. Eyre's position we would rather face the dangers of trial by jury than accept the protection of such a defender.

NEW NOVELS.

Black Sheep: a Novel. By Edmund Yates. 3 vols. (Tinsley Brothers.)

No reader can complain that the author of 'Black Sheep' omitted to forewarn him of the nature of its contents. Mr. Yates has been fair with the public, and however much opinions may differ concerning the merits of his tale, no one will deny that its substance fulfils the promise of its title. It is a book about scoundrels and their ways; and, so far as blackness is a merit in

things which are by nature black, we can accord certificates of excellence to several units of the swarthy flock of which Mr. Yates has made himself the shepherd. His fleecy herd, it should be observed, is not all of one colour. Whilst some are black as jet, others are of a fuliginous hue; in one case the wool is black throughout, from surface to skin; in another it has had no more than a top-dressing of defilement, and exhibits indications of its original whiteness at places where the mortal tar-brush has been laid on by a careless hand. The ram of this villainous herd is a fine specimen of his kind,—a sturdy fellow, who makes war on his own species, without respect to colour, and after killing a rival black ram, puts an end to his own existence. The chief ewe of the swarthy lot also exhibits considerable cleverness in destroying ovine life. Great praise, moreover, is due to the shepherd for the dexterous manner in which he has grouped half-a-score white sheep, so that the blackness of the black is brought into forcible contrast against the whiteness of the white. From these pure and spotless creatures, the dazzling whiteness of whose wool recalls a familiar prophetic simile, the judges of the show select for special notice and approval a very large ram, of broad make, and great capability for the production of meat, called Carruthers; a stately old ewe, with a meek face, bearing the same name; and a dainty little pet lamb called Clare.

Quitting the field of metaphor—a field dangerous from the number of its pitfalls and the boggy texture of its soil—we congratulate Mr. Yates on the distinctiveness which he has imparted to his somewhat conventional villains, and on the success with which he has endeavoured to heighten the effect of their repulsive natures and atrocious lives by the introduction of a few pleasant and agreeable characters. That his scoundrels are pieces of realistic portraiture, and that his pictures of their ways and haunts adequately illustrate the obscure and vicious life of those degraded and dangerous men who are the black sheep of our superior classes, we are by no means satisfied. But on this point we do not speak with confidence. Even a critic's omniscience has its limits; and we frankly confess that our knowledge of black sheep is not so perfect as to make us think it impossible that Mr. Yates can be better informed than ourselves about their temper and private doings.

His story is written with uniform strength from first to last; and though it belongs to a school of romantic art, for which our respect has qualifications, it may be commended as a very favourable specimen of its kind. What that kind is may be indicated with sufficient clearness by stating, that its main interest depends on a mysterious murder; that the victim of this murder is the first cousin of the gentleman who is unjustly suspected of the deed; that the hand and counsel of a beautiful and highly-educated woman are two of the influences that bring about the crime and its subsequent envelopment in mystery; and that, when the mystery has been exploded by one of those diabolically clever and altogether impossible street-boys for whom prose fiction is directly indebted to Mr. Sala, the perpetrator of the deed and arch-villain of the drama terminates his own career with poison. A novel that thus opens with murder—closely resembling a murder that not long since greatly excited the town and the Thames police, and ends with suicide, is clearly open to a certain class of objections. But weakness is not one of its faults. The complications of the story are ingenious; some of its positions—those, for instance, in the opening chapters

which represent George Dallas, the outcast, furtively entering his step-father's house—are very striking; and the general management of the work is so uniformly vigorous that no reader with an appetite for mysterious crimes, followed by melo-dramatic retribution, will part from the author in ill humour.

The Loyalist's Daughter: a Novel; or Tale of the Revolution. By a Loyalist. 4 vols. (Adams & Francis.)

The politics of the Revolution of 1688 were sufficiently complicated, and the intrigues on all sides entirely inscrutable, even to the actors themselves. The fortunes that were at stake,—the principles, religious and political, which were at work,—the rights and the wrongs of things in general,—were so mixed together, that not even "the wisdom which comes after the event" can enable any human being to understand them; but if any reader wishes to try to find his way through the tortuous mazes of the party politics of the period, he can attack the solid novel before us, entitled 'The Loyalist's Daughter.' That he will find two or three heroines and half-a-dozen heroes,—that he will be expected to understand all that happened to King James, to his Queen, to all the ladies and gentlemen in their suite,—to understand and recollect which of the nobles and generals were for James and which for William of Orange, and why they acted as they did,—to enter into battles, sieges, retreats, besides the ordinary accidents and abductions which happened to the heroines, and their rescues by the heroes, will be only a portion of his task; he must seriously incline to hear and understand everything that happened to anybody, between the escape of Queen Mary of Modena in a coach and six and a violent storm, until the death of James the Second, with all the details of the last ceremonies. The style is stiff and robust, as a style needs to be that has to hand events so many and various down to posterity. The book is written in a painstaking, conscientious spirit; but a day on the treadmill, or a shot-drill, would be about as easy a task as to read 'The Loyalist's Daughter' from beginning to end.

The Chepford People: a Story about Themselves, their Pastors, Masters, and Neighbours. 2 vols. (Newby.)

This story of the Chepford people is well intended. The description of the little town of Chepford, "which had the reputation of having seen better days," is not at all bad, and there are gleams of cleverness from time to time; but some of the characters verge on caricature, notably that of Mr. Mullins Delaney, the rector, whilst Alfred, the model curate, is evidently one of those who, in nursery phrase, are "too good to live." The story crumbles away like sand, and takes no regular shape; but it is evident that the author can do better things.

Emily's Choice: an Australian Tale. By Maude Jeanne Franc. (Low & Co.)

THE author of 'Emily's Choice' seems from her Preface to have written several stories which have found acceptance with a certain circle of readers. 'Emily's Choice' will, we should think, keep up her favour; for it is a good religious tale. The hero is an Independent minister, and the heroine is a beautiful young maiden, whom he has persuaded to marry him. They are very happy in each other; but we would warn young ladies not to marry eloquent preachers under the idea that they will prove as charming as their sermons. Gilbert Owen has trials from his congregation, and as his chapel is supported on the voluntary principle, the young

couple suffer from the caprices of their flock. Emily bears up under great difficulties, and is rewarded at last. The religious sentiment is good, but introduced rather obtrusively.

The Heir of Maberley: a Novel. By Henry George Stuckley, M.D. 2 vols. (Saunders, Otley & Co.)

If Dr. Stuckley considers his book a novel, what would be his idea of a sermon on the whole duty of man in general? Since the days when we listened with reverence to the words of "Peruvian Rolls," or since we painfully strove to write wise maxims in copper-plate characters, we have not heard or read anything so ponderously didactic as this "Heir of Maberley." There are villains, coal-black villains, hypocritical villains, villains of great parts and powers of speech,—there are benevolent men, excellent men, and a hero who bears the sins of a brother, and prefers to be disinherited rather than tell the truth and shame the Devil. Here is the hero, whose name is Philip Jones, with the lady of his love, who was called Helen Thompson. "It was about eight o'clock in the evening when two figures were seen advancing slowly through an avenue in Mrs. Thompson's grounds. The one was a fine-grown and very handsome young man with a dark eye and well-proportioned features, and perhaps a shade too much of that expression which indicates a consciousness of possessing the advantages of birth and rank." "His companion was excessively beautiful; her countenance was fair. . . . Her form was light and sylph-like, and her voice was soft and musical as the sigh of a zephyr."—"Her playfulness was so innocent, and still so exhilarating, that it seemed like the waving of an angel's wing in some heavenward flight."—"They continued their walk until they entered the bower, where they had so often exchanged their vows."—"We shall not invade the sacredness of virtuous love; but there was a witness and an auditor indicated by two eyes peering through the foliage, which glared like those of some obscene satyr, on the happiness which the monster was commissioned to destroy." We have fairly set the reader afloat upon the story, and he can proceed to the end if he feels so disposed.

Great Harefield. (Edinburgh, Edmonston & Douglas.)

"Great Harefield" is evidently a first work; but it contains the promise of better things. The style is bright and pleasant, and there are sketches of character which indicate power of observation and the faculty of expression; but the author has not acquired the necessary skill to put a story together. There is no cohesion in "Great Harefield"; all those portions seem to have been omitted which would have explained the circumstances of the story, or prepared the reader for events. The tale is like a landscape seen through a mist, some portions entirely obscured, and some looking larger than they really are. Frank Beverley, who at the beginning is engaged to Laura, goes off on his diplomatic apprenticeship, and Laura goes to her dreadful aunt, Lady Lorton, who tries to turn her into a school-girl, and cuts all her dresses short. For two years and a half she receives no word or tidings from him; he is repenting of his engagement, and flirting with a fascinating German countess. Suddenly he returns to his first love, comes back on the wings of the wind to reclaim her, finds her nearly killed by the idiotic ill usage of her aunts, who have shut her up and starved her to make her confess to a sin she has not committed, and he finds her loving him just as usual, and no explanation of his sudden return of love is

given. The feudal-minded old aunts are given at great length, but are caricatured. The school-life of Laura and Julia at Mrs. Nullafield's is also so long that it takes up all the room needed for the rest of the tale. The incident of Annie Asteryke and the young curate is offensive, both in treatment and idea; whilst the conduct of the old ladies has not the semblance of probability. The whole tale is out of all proportion and perspective. There is evidence of talent which a little more experience of life and human nature will mature into knowledge; much careful study is also needed on the art of constructing the groundwork of a tale so as to give it an air of life and likelihood.

The Handbook of Engraved Gems. By C. W. King, M.A. Illustrated. (Bell & Daldy.)

This popular version, with additions, of the author's well-known work on Antique Gems, justifies its claims to answer the requirements of general readers by being less technical than its forerunner, and exhibiting principally the bearings of the subject upon Art and History, to both of which branches of study our knowledge of ancient glyptic design has rendered service. The additions comprise a translation from Dr. Brunn's "Catalogue of Ancient Artists," which had not appeared in print before the completion of Mr. King's "Antique Gems." This is an enlargement of importance to beginners in the study of glyptic art as embodied in camei and intagli. It may be called a key to the history of antique gems, and should form the constant companion of every cabinet, large or small.

One of the most interesting sections of this book is that which relates to the history and uses of gems during the Middle Ages. Many of these articles were held in extraordinary respect. Thus an Elector of Mayence is said to have offered a whole village (Anemönenburg) in exchange for a splendid sardonyx, bearing a cameo of Castor and Pollux, which has now disappeared, but once occupied a noble place above the figure of the Madonna which decorated that magnificent shrine of St. Elizabeth of Hungary, c. 1250, which was formerly the greatest treasure of the cathedral of Marburg. This shrine, with all its treasures intact, was taken from Marburg to Cassel by order of Jerome Bonaparte's Government in Westphalia, and sent back, despoiled, when the battle of Leipzig restored many treasures to their original owners. It comprised thirty-four intagli and one cameo. Above the sardonyx in question was placed a fine piece of yellow rock-crystal, which was supposed to be luminous in the dark, and known throughout the Middle Ages as the "Carbuncle of Marburg." Mr. King believes himself to be in possession of one of these filched gems. Other acts of plunder have been less successful. This is illustrated by the history of Michael Angelo's signet—a gem which was, until lately, believed to be a genuine antique, notwithstanding that, in the figure of a boy fishing, it bears the rebus of the great sculptor's friend, Da Pescia, and is a sard engraved in the Renaissance style. The story, as told by Des Brosses, is worthy the attention of all collectors of gems, and shows what should be an unfailing accompaniment to their cabinets as well as what are the perils of too greedy amateurs. "Early in the century, as the Academician, J. Hardion, was exhibiting the treasures of the Bibliothèque to that celebrated amateur the Baron de Stosch, he all at once missed this very ring; whereupon, without expressing his suspicions, he privately despatched a servant for a strong emetic, which, when brought, he insisted upon the Baron swallowing then and

there, and in a few minutes he had the satisfaction of hearing the ring tinkle into the basin held before the unlucky and unscrupulous gem-collector." This scoundrel was immortalized by Pope in "The Dunciad," fourth book, under the name of Annus, and is perhaps obliquely referred to in that which follows, a similar story told by Spon, of Vaillant, who, coming from the Levant with a treasure of gold medals, was suddenly pursued by a Saltee rover, and, in terror of loss rather than of capture, boldly swallowed twenty of them. He got free by some chance, and applied for advice to physicians, who recommended opposite courses, until he consulted Dufour, of Lyons, who fortunately united the profession of physic to the pursuit of archaeology, and, ravished with the prospect of additions to his museum, demanded, first of all, whether or not the medals were those of the higher empire, and, secondly, bargained to receive the best before he undertook to rescue them.

Some Habits and Customs of the Working Classes. By a Journeyman Engineer. (Tinsley Brothers.)

READERS who care to know what a spokesman of the working class has to say for his order will find this a capital book. The writer is a clever fellow; but he is more than that. His observations are keen and his conclusions are mostly just; they show that the knowledge which he has picked up has ripened into considerable wisdom. He is really a working man; a "unit of the great unwashed" he calls himself. But he asks for no tenderness of handling from the critic on that account. He tells us that he "would much rather be damned outright than damned with a qualification." Nor does he need it. His book has something better than literary pretension; which, in the case of many working men who take to the pen, means a putting on of the *fustian* of language when they may have cast aside the *fustian* of their daily wear. The "Journeyman Engineer" has something to say, and he says it in good, honest English, being, as he is, thoroughly English in spirit, and having our national sense of homely humour. He does not set up the working man as a model hero; nor think, with some injudicious idolaters, that in him human nature has most nearly attained perfection. He has been behind the tapestry, and knows the seamy side of the pictures that are held up at times on the platform. He is aware that the workman is often drunken, often cruel to his wife and little ones, and often guilty of language and conduct which, to put it mildly, is not all that may become a man. On the other hand, in spite of vices in the grain, and in spite of virtues with which he has been varnished, our "Journeyman Engineer" thinks the working man a pretty good fellow, whether you take him for all in all, or only "half-and-half." "He will maintain a battle for what he conceives to be his rights, and never count the cost; he will stand by his friend in cloud as well as sunshine; and he will often endure the woes of want, and the still more terrible grief of seeing his wife and children suffering those woes while he is powerless to relieve them, with a degree of fortitude which, were it displayed in a more startling situation, would be deemed heroic." The "Journeyman Engineer" has seen many instances of kindness and generous feeling manifested in workshops—men "pitching into" their work in the hardest style in order that they might give a hand to help some fellow worker who was ill and could not keep up with the rest. He has frequently seen a young man—even when trade was dull—voluntarily offering himself for "the

sack," in order to save a married man from it!—as heroic a thing in its way as was the self-sacrificing act of Sydney in passing on the cup of water. Nevertheless, he has not met with the paragon working man of the platform, and thinks that such a one, if he exists, would stand a likely chance of being chaffed out of any workshop.

Of his fellow workmen he can affirm—"as I heard a mechanic doing the other day when asking a shopmate to write a letter—that they were very good scholars once, only they have forgot all their education." Generally speaking, he says the working man who can write is but a poor correspondent, and "regards letter-writing as a soul-depressing business, fit only for the gloom and involuntary confinement of a wet Sunday." He combats the Exeter Hall notion that the working men are in the habit of scoffing at religion, or of persecuting any one who may be what they consider "serious"; on the contrary, they entertain a high respect for any member of their own body who is truly religious in his life. A workshop often affords a crucial test of the depth of a man's religion, and the men are apt to find out hypocrisy and scoff at self-righteousness. The presence of a sincerely devout man in the workshop is beneficial, and his advice, or reproof, is listened to respectfully. The reasons why the working men do not go to church are chiefly these: Sunday is literally their day of rest. From their humble position they are not compelled to sacrifice to the propertied and social decencies; and not feeling obliged to attend from any higher motive, they like to make the most of their day in the enjoyment of home comforts and the pleasures of social intercourse. As regards the attractions of Church, they are impatient at listening to long, dull, droning sermons, and he thinks the mummeries of ritualism bear no comparison in splendour with a ballet at the Alhambra. Moreover, there is a tradition amongst working men to the effect that when, once on a time, one of their number did present himself at church, he was shown to the free seats, to see many *better coats* obsequiously shown into a pew. This rankles in their minds, and the most is made of it in excuse for staying away.

The working classes do not take much interest in either Atheism or Secularism. No journal advocating these principles has ever paid, or had anything more than the most miserable circulation. Their main support has been found in the extra subscriptions of the fanatic few, like that person who some time ago left a small fortune to a lecturer that he might devote himself entirely to the spread of Atheism; and, sad to say, the change of fortune brought a change of mind, and the lecturer gave Atheism the go-by, and devoted himself to the enjoying of his money and the spoiling of Philistines. Persons like this have been the mainstay of atheistic publications, not the working classes themselves.

Our "Journeyman Engineer" glances with a keen eye at the newspapers devoted to the interests of the working men, in which they will learn that they are the prey of a "bloated, vicious, blood-sucking aristocracy," unjust taxation, unfair laws, and a host of other national and personal wrongs, and may be persuaded that the Government is an organized swindle, worked by arrant fools and despicable knaves. Many will recognize the "toady-in-chief" to the working man pointed out with humour and pelted with scorn by our author, and we hope the readers of the "Crusher's" paper may see this honest denunciation by one of themselves. We could also wish that some woman of the working class were able to picture autobiographical

the evil influence of the "Kitchen Miscellany," and publications still more vile, on her own life and character. It would be a sad revelation, a sorry sight, but might be very useful.

What a "Journeyman Engineer" has to say of trades-unions and strikes will be read with special interest at the present time. He is a witness to be called on the side of his own class, but not an unfair one. He stands up for the trade societies, and shows their many benefits to both masters and men. He admits that there have been instances "in which a few lazy, brawling pot-house orators have induced the members of a trade-union" to wrong the masters and themselves; but that these unions are extremely beneficial to all parties when wisely conducted, he demonstrates from the experience of the "Amalgamated Society of Engineers," and furnishes an interesting account of its rapid growth and great prosperity. He points to the important fact that this society paid away £3,565*l.* 18*s.* 5*d.* to its members in the year 1862—one of the worst years of the Cotton Famine—as its contribution of help to the nation in a time of great trial. Naturally the working men feel that it would be very unjust if the law of the land is not to give them any protection for such efforts to help themselves, because they may, in extreme cases, assert the right to "strike." Surely the only right solution of this difficult question is, for the law to take cognizance of the whole subject, and, whilst it protects the savings-banks, and legalizes the benefit societies, appoint a tribunal, with power to hear and determine the right in each individual case of quarrel. The working men argue that they do not unite for the purpose of obstructing trade, any more than a man insures his life on purpose to die. *Any* particular "strike" may be really caused by the obstinacy or selfishness of one man amongst the masters. How, then, are they to be held responsible for obstructing trade when the law leaves the responsibility unascertained? Right must be determined before justice can be done; and both right and justice are not to be set aside without examination, because there may occur a stoppage in trade. They are not acquainted with any abstract freedom for Trade to trample on Labour, right or wrong, and cause it to submit, or run the risk of losing its savings. Law for one, they say, law for all. It is the fear of many persons—and that fear has recently had ample expression—that the prices of labour maintained by the unions may lead to England's loss of that supremacy in certain branches of manufacture which she has hitherto held. Working men reply, "That has to be tested. We do not wish that England should be beaten anywhere, having no desire to see the old land knuckle under, being, as we are, English to the backbone. But should there be a failure of natural resources, and the turn of some other country has come to outstrip us in a particular department of industry, why should we and our wives and children be ground down more and more to make up the difference? Why should the engineers sink to the level of the Spitalfields weavers? That is not the only outlet for us. Should the worst fears be realized, should the Income Tax returns tell a far different tale of the masters than at present, there are new worlds asking for our labour, in our own language, and offering double prices too. We have no need to stop here and go down, down, down, in order that fortunes may be made and wealth accumulate from our labour. If humanity is to sink in that way, so that some particular trade may swim against the current, the sooner that trade perishes and human beings are delivered the better. At

present the only power we have of determining the necessities of the case is in the final right of 'striking,'—that is our sole tribunal." On this head the "Journeyman Engineer" is quite fair to both masters and men; he admits the time has arrived when foreign competition can only be beaten off by a cordial co-operation of employers and employed; united they stand, but divided they fall. In spite of some lamentable exceptions, the working classes have more sense on this subject than they always get credit for; too much, for example, to support such demands as those put forth by the engine-drivers,—e. g., the right of the men to be judges in the matter of their own dismissal and the claim that promotion shall go by seniority only.

We obtain some amusing peeps into the inner life of the workshop from this book. Here is one that will be novel to many of our readers:

KEEPING NIX.

"When an apprentice enters a shop, he will in all probability be taught to 'keep nix' before he is told the names of the tools; and though the apprentice, everything around him being novel, would prefer being enlightened regarding the elementary mysteries of his trade to being put to keep nix, this merely shows his want of wisdom. Keeping nix is a really important job, and one the efficient discharge of which is supposed to imply the possession of considerable ability on the part of the apprentice, and which elevates him in the estimation of those who are to bring him up in the way he should go. Keeping nix consists in keeping a bright look-out for the approach of managers or foremen, so as to be able to give prompt and timely notice to men who may be skulking, or having a sly read or smoke, or who are engaged on 'corporation work'—that is, work of their own. The boy who can keep nix well—who can detect the approach of those in authority, while they are yet afar off, and give warning to those over whose safety he has been watching, without betraying any agitation, or making any movement that might excite the suspicion of the enemy—will win the respect of his mates; he will be regarded by them as a treasure, a youth of promise. But should he be so slow or so unfortunate as to allow his mates to be 'dropped on' while he is upon guard, then woe to him! Curses loud and deep will be heaped upon his thick head; a stout stick and his back will probably be made acquainted; and from that time forth, until he has redeemed his tarnished reputation by doing something specially meritorious in the nix-keeping way, he will be regarded as one concerning whose capacity to learn his trade there are grave doubts."

Englishman-like, the "Journeyman Engineer" has his grievances, and must have his grumble. He is dreadfully persecuted by some rabid Teetotalers, who seem to regard him as a stumbling-block—an example of the very worst kind—because he never gets drunk, and yet will not be converted to their views. Good-naturedly enough he takes his revenge. Another grievance is the treatment he has suffered from being "only a lodger":—

"None but those who have suffered from having it applied to them can fully estimate the utterly humiliating power of the word 'only.' I have read that

All that poets sing or grief hath known
Of hopes laid waste, knells in that word *alone*;

but for my part, I would be disposed to give the palm for an utter misery-conveying sense to that word *only*. 'It is not good for man to be alone,' but to speak of a man as being alone does not necessarily imply that he is contemptible, while to speak of him as being *only* anything does. However insignificant a man may be, whether he is a German Prince or a pauper whom nobody owns, you have merely to prefix *only* to the description of his insignificance, and you intensify it a thousandfold. It is the constant use of this terrible word 'only,' in conjunction with the term 'a lodger,' that has been chiefly instrumental in producing the now generally received opinion that a lodger is a person

to be despised. Is a man in his wife's 'black books,' or does he find himself powerless in his own house, he in either case fully expresses his position by shrugging his shoulders and simply observing, 'I'm only a lodger.' Even beggars know that a lodger is a person of no consideration in a household, for if by chance you open the door in answer to the knock of any of those impotent personages, you have merely to say, 'I'm only a lodger,' and the most persistent beggar will immediately take him or herself off; though in the street, they would probably have stuck to the same lodger until they had succeeded in extorting black mail from him. So well is this last phase of the powerlessness of a lodger understood that it has become a regular practice with many men who are householders and fathers of families to get rid of mendicants, collectors of missionary funds, and other impotent callers, by boldly asserting that they are only lodgers."

We take this book to be a fair representative of the more thoughtful working man's mind, —to some extent it is a *spirit-level* of English working men in general; and we find in it an additional cause for wondering why so many members of the House of Commons should have unhesitatingly concluded that the working-class plea for a share in the political life of the nation would be straightway converted into a tug and tussle of the "Havents" against the "Haves," and that for such purpose the working class would combine against all others. This is quite unwarranted by all that we know and hear of English working men. Granted that with a large extension of the franchise many present members may not be again returned, it will not be on account of their wealth or landed property: it will be rather because they have no natural fitness for the position to which they aspire. Given the same capacity and energy in the man, the working class would any day prefer to be represented by the gentleman than by one of themselves. No people has ever shown a greater devotion to their natural leaders, as they seemed, even though these might only wear the insignia of leadership. In proof of this we have only to look to the army, to see what they will do and where they will go, when led pluckily by one in a higher rank of society. What they ask is to be led—more intelligently and nobly led. And, we repeat, where there is the natural *nous* in the man, wealth, property, education, local or national standing will always give the advantage over the mere "working man" in the estimation of the working classes themselves. So that instead of dolorously contemplating a lowering of the standard of membership, we can look forward to seeing it raised far above the present level by the extension of the suffrage to working men. Instead of swamping the House of Commons with much worse men, we think there is evidence to show that the working class will exercise a very important influence in choosing more of the *best men*, and aid acceptably in fulfilling the life of a great nation.

RECENT POETRY.

Spindrift. By J. Noel Paton. (Blackwood & Sons.)

UNDER the general title of 'Spindrift,' Sir J. Noel Paton here presents us with a variety of poems. In 'Perdita'—the longest of them—what first strikes us is the evidence of a real, even of a high, poetic faculty that has received no adequate discipline or cultivation. No doubt, in the case of a man whose fancy and feeling are habitually bestowed on a kindred art, poetry must take the form of a recreation rather than of a pursuit. The drawbacks from the merits of these poems may, in fact, be summed up in the statement that they have the air of recreations.

Their native felicities— even some of their random touches—that bear witness to a fine imagination, are half obscured by wild over-growths of diffuse and careless expression. The reader of 'Perdita' will be surprised to find how seldom a thought or picture is rounded into the music of a single stanza. On the contrary, the meaning often goes wandering on verse after verse, to the destruction of that completeness which results from the compression of the sense into regular and musical limits. Unbroken regularity would, of course, be a fault on the other hand, though by no means one of equal gravity. There is poetic reality and feeling in this description of the first meeting between the unfortunate Perdita and her lover:—

I met her first at her uncle's place,
Up in the North, in the autumn time;
And I felt, the moment I saw her face,
Rich with the hues of a sunnier clime—
Caught the first flash of her eyes' wild-fire,
Her great brown eyes, half bold, half shy—
That here was the goal of my life's desire:
That to win her love I could gladly die.
She was reading, and quickly raised her head,
With its dusky glory of chestnut hair,
As I entered; and blushing a sudden red
From brow to bosom, rose from her chair—
Rose with a formal bow, nor cast
A second glance to where I stood,
But out betwixt the roses past,
Out through the roses into the wood.
I scarce knew how,—twas like a dream!
But ere next night had reached its noon,
In silence by a silent stream
We stood together beneath the moon.
There was a sighing aloe in the pine,
A stirring below in the dewy grass,
As her eyes met mine in the dim moonshine,
And I felt their look like lightning pass
Through all my frame to the utmost tips
Of my very hair; and, mad with the bliss
That glance foretold, against her lips
My heart leapt forth, and died in a kiss.

But how straggling and crude are the following stanzas touching the marriage of interest which impends over the heroine:—

"Sooner, ah! sooner death," she cried,
"A thousand deaths, than such a fate!"
But yet they would not be denied,
And on the morrow would await
Her acquiescence. I implored,
While yet her soul from stain was free,
That she should snap the toils abhorred,
And, far away in Italy—
Far in the glorious land we loved
And sighed for, as a lover sighs
For the beloved's" atmosphere of lies;
From "Forsaking all,"
Enfranchised—build a heavenly life:
Free, earnest, truthful, dutiful,—
Happy, although a poor man's wife.

Yet this very poem gives many proofs of genuine fancy and force of expression. Some of the descriptive passages are very happy; and, in those of emotion, there is, at times, a fervid and imaginative utterance that fixes attention. But the poem is, so to speak, almost in the block. Though we trace the general design, and find here and there a fine detail, the work is unfinished.

The blank verse of Sir J. Noel Paton is far more compact and polished than his rhymes. His allegory, 'In Cyprus,' abounds in true and delicate glimpses of Nature; his 'Ulysses in Ogygia'—somewhat in the vein of Mr. Tennyson—is stately and pensive; but it is in 'Actaeon in Hades' that the poet-painter stands fully revealed, as, for example, in this picture of Artemis and her nymphs. Actaeon speaks:—

I listened, hunter-wise,
Against the wind: and softly to my feet,
Uprising, drew the pleached' boughs aside,
Forth peering, and with javelin in hand
Descended,—by the enchanted echoes led,
My stanch hounds following—round me as I trod
Showering the wild-rose petals and rathe blooms
Of honey-bine, through bedded hyacinths
Knee-deep, and root-entangled undergrowth,
To where a laurel thicket overlooks
The lone Gargaphian fountain, deep embowered

Within the silence of the woods. And there,
O hearken, awful River of the Dead!
Disrobed, unbusked—quiver and bow thrown by,
Under the emerald shade of vaulted boughs
And penile trail of cistus and wild vine—
Breast-deep in the green wave; or stretched at rest,
Half hid in asphodels and melilot,
Beside their gleaming garments and their hounds,
I saw the nymphs of Artemis!—lithe-limbed,
Small-bosomed, rosy-brown with sylvan toil.
And, taller by the shoulders, in their midst,
White, slender, luminous as the crescent moon,
Seen in the purple depths of twilight air—
Lo! the incarnate Splendour, the divine,
Unsullied Presence of the Huntress Queen!
Upon the fountain-marge, straight as a spear,
She stood in lustrous shadow: but the light,—
Shot upwards from the water,—o'er her limbs,
O'er her amrosia bosom, and o'er her hair,
That brightly veiled her, as a golden mist
Veils but not hides a star—rippled and played
In glimmering disks and wavering rings of gold.

Most readers will linger over 'The Golden Hour,' in which certain effects of early morning are deliciously caught. The poem is in rhyme; and the verse, again, meanders on, as if it would never come to a period. But, in spite of this defect, the piece is charming, both for its lyrical spirit and for its bright and varied landscape.

Garlands from Life's Wayside. By a Wanderer. (Bennett.)

HERE is a collection of verses by a person who probably mistakes facility in constructing "poems" for the power of writing poetry. The title of his book, no less than that by which he chooses to be known, will suggest to the reader that he is not slightly addicted to sentimentalism, and is a little weak in purpose. These suggestions are verified to us by the contents of the book itself, which, with but two exceptions, keep below the level of mediocrity in poetic force, although they generally rise above it in respect to their versification: this, with a few painful exceptions, is excellent. The poems which we are disposed to applaud are entitled 'What is Love?'—where the author not only has a question to ask but an answer to fit it, and some thoughts that are considerably above the average in value, if not of very novel character in themselves; nevertheless the taint of sentimentalism is here; also in 'The Widowed Heart,' an intensely sentimental poem. 'The Lay of the Kettle-Holder' aims at comicality, and is successful enough to deserve a place in any young lady's album.

Books of verses of various degrees of merit accumulate on us so rapidly that it is impossible to deal with them except on a principle of brief classification. As poems that, in spite of drawbacks, show some promise, we may mention *The Vicar of Southbury's Story: a Christmas Poem*, by a Poet (Bennett),—*Love Lyrics*, by Lewis Gerstein (Cambridge, Palmer), in which delicate sentiment is at times conveyed in happily-turned phrases,—*Poems*, by E. F. A. Sergeant (Hamilton, Adams & Co.), which, distrustful as we are of precocity, are certainly extraordinary compositions for a girl of fourteen,—*Selim the Nasûkchi: a Persian Tale in Verse*, by Charles Hetherington (Whittaker & Co.), which, though not striking in other respects, contains some carefully wrought passages of description,—and *The King's Ring*, by Theodore Tilton (New York, Hurd & Co., London, Low & Co.), a neatly-written fable pleasantly illustrated by Frank Jones, with Eastern sketches and illuminated capital letters ingeniously devised. Under the head of mediocrity we must rank *Night, and other Poems*, by Peter Burn (Stock),—*The Selected Fifty*, by Edward West (West),—a satirical attempt, entitled *The World and I in the Year of Grace 1866* (Stock), and *Idylls of the People*, by R. Scott Gowenlock (Simpkin, Marshall & Co.).—From poetry compiled or translated we may

single out *The Royal Naval Song-Book*, compiled and edited by the Rev. W. Guise Tucker, M.A., with appropriate Music from the most popular Composers, edited and arranged by C. H. Purday (Routledge & Sons), and *Hyak Mir d'shiu*; or, *Stanzas by a Century of Poets, being Japanese Lyrical Odes*, translated into English with explanatory notes, the Text in Japanese and Roman Characters, and a full Index, by J. B. Dickins, M.B. (Smith, Elder & Co.). The work first named is a capital collection of nautical lyrics, with the accompanying music, the whole being chiefly designed for the Royal Navy. The Japanese Odes, translated by Mr. Dickins, though not very remarkable for their poetical merit, have much interest of another kind. They reflect the mental life and emotions of a distant and unfamiliar region, and at first startle us by their correspondence with our own. They breathe the same domestic feelings and the same love of nature, though they are, of course, tinged at times with local colour and influenced by national scenes and customs. Much light is thrown on the text by the comments of the translator, who has conscientiously performed an important task.

OUR LIBRARY TABLE.

Shakspeare: Some Notes on his Character and Writings. By a Student. (Edinburgh, Edmonston & Douglas.)

In the first of these essays "Student" makes an interesting, but necessarily inconclusive, attempt to deduce the character of Shakspeare from the dramas. In the second essay he urges that the Sonnets are essentially dramatic, and are far less to be relied on than the dramas as a key to the man Shakspeare. On this point, he remarks: "The interlocutors of the Dramas are most of them full-length portraits, whose every lineament stands forth instinct with life and passion; in the Sonnets we can only hear voices—voices of varying sound, melodious and discordant, high and low, the speakers themselves, whoever they were, remaining hidden in a depth of obscurity, which we have no hope will ever be penetrated." Subsequently, the essayist investigates Shakspeare's special beliefs and peculiarities of thought; discusses his genius, in connexion with an inquiry into the nature of the poetic faculty; then his manner of looking at Nature, which, though keenly sensible of its charms, he seldom depicted for its own sake, but used chiefly for the illustration of human feeling and character. Our "Student" also rightly contends that, in the highest sense, Shakspeare's art was no less remarkable than his spontaneity; suggests a few emendations in the text, most of which, though merely conjectural, are ingenious; and argues for the authenticity of both "Titus Andronicus" and "Pericles." The book can hardly be regarded as a display of profound criticism, but it deals pleasantly and intelligently with interesting questions.

A Few Stray Thoughts upon Shakespeare. By Thomas Howell. (Bosworth.)

THIS is a little book, written in an appreciative tone, but presenting no views of much novelty or importance.

Our Schools and Colleges: containing the principal Particulars respecting Endowed Grammar Schools, Collegiate Schools, Proprietary Schools, Middle-class Schools, and other Important Institutions, where the Young are Trained for the Naval, Military, Civil-Service, Middle-Class, and similar Examinations; as also Information respecting Colleges and Universities. By Herbert Fry. First Annual Edition. (Hardwicke.)

A volume of scholastic advertisements, gathered together and published by a gentleman who observes, in his Preface, "Private schools not described herein, and which may be compared with many of the class I have inserted, have only to prove their capacity to satisfy recognized examiners, and I shall be happy to furnish parti-

culars respecting them in future annual editions." The compiler of this piece of trade-literature had the courage to ask, and the good fortune to obtain, Lord Granville's permission that the book should be dedicated to the Chancellor of the University of London; and having obtained this august sanction, Mr. Fry shows his sense of its commercial as well as moral value, by putting at the service of advertisers the side of the dedicatory leaf that is nearest the body of the book. The same spirit which animated him to ask Lord Granville for his patronage of a circular, also enables Mr. Fry to hope that the circular and its supplementary advertisements may be reviewed as though they were an important contribution to literature. Mr. Fry should get on in the world.

Large's Way about London, giving a Direct Route to Thousands upon Thousands of Roads, Streets, Courts, Alleys, &c., in Alphabetical Order, from Six well-known Starting-points—St. Paul's; Hyde Park Corner; Angel, Islington; Marble Arch; Elephant and Castle, and the London Hospital. Useful to Agents, Merchants, Hotel-keepers in Town and Country, Publicans, Job and Post-masters, Coachmen, Shopkeepers, Cabmen, Policemen, Watermen at Cab-Ranks, Messengers, &c. By Henry Large. (Large.)

This book is made as perfect as such a work can be made for the persons for whom it is said, in the title-page, to be especially designed. Under the "etc." we presume that foreigners are not included. Suppose, for instance, that a colonist of "Le'ster Square" wishes to go to Royal Street, Lambeth: he is directed to begin at "the Elephant and Castle"; but how is an emigrant from the Rue Quincampoix, or any of the Strasses, Gasses, or Stradas of the Continent, to know where the "Elephant and Castle" is, or how he is to get to it? The book does not help him, though the map may. He is hardly better off, if he wishes to reach, we will say, Milner Street, Chelsea, by omnibus, and is told that those vehicles run at "a quarter-armer, arf-armer, quarter-to, and at —," meaning every quarter of an hour. If he takes a fly to go and return, the chances are that an illiterate fly-man will make out his bill "Milliner Stand back 10s.," for Milner Street and back. Foreigners need better guides than we have yet found for them; but others may profit by referring to this 'Way about London' when they are in difficulties.

We have on our table, *Bible Teachings in Nature*, by the Rev. Hugh Macmillan (Macmillan),—*Address to the British Association for the Advancement of Science, delivered by the President, W. R. Grove, Esq., Q.C., Second Edition (Longmans),—A Portuary for the Laity* (Parker),—*Thistledown, by E. S. G. S. (Stock),—The Adventures of Diletto, a little exiled Prince: a Fairy Tale*, by S. I. Emery (Dean & Son),—*The Child's Country-Book in Words of Two Syllables*, by Thomas Miller; with Sixteen Coloured Illustrations (Routledge),—*Grandmama's Nursery Stories* (Whitfield, Green & Son),—*Grief: a Story of Colonial Life*, by B. L. Farjeon (Dunedin, Hay).—We have also the following pamphlets: *On some of the present Needs of the Church of England: a Lecture delivered to the Leeds Church Institute on January 13, 1867*, by the Rev. Alfred Barry, D.D. (Macmillan),—*Supplement to the Bible: Marginal Readings for the English Bible*, in addition to those given by the Editors of King James's version, being a Series of more literal Renderings derived from an Examination of the original Scriptures when compared with the common Version, and with the New Translation, by Robert Young (Edinburgh, Young & Co.),—*Grammatical Analysis of the Hebrew, Chaldee, and Greek Scriptures*; consisting of the Original Texts unabridged, the Parsing of every Word, with all its Prefixes and Affixes, and a Literal Rendering, by Robert Young (Edinburgh, Young & Co.),—*Remarks on "Ecce Homo,"* by the Rev. Samuel Secretan, B.A. (Leicester, Cox),—*Postscript to the Second Edition of Micah, the Priest-Maker: a Handbook on Ritualism*, by T. Binney (Jackson, Walford & Hodder),—*Church-Rates: a Paper read at the York Church Congress on Thursday, October 11, 1866*, by the Rev. H.

Master White, M.A. (Mozley),—*Life, the Preparation for Death: a Sermon preached at Great St. Mary's, Cambridge, on the first Friday in Lent, by the Rev. E. B. Pusey, D.D. (Parker),—Sunday Evenings for the People—The Church of the Past and the Church of the Future; being a Discourse on the Indifference of the People to the Theological Organizations of the Nineteenth Century, delivered in St. Martin's Hall, February 24, 1867*, by J. Baxter Langley (Trübner),—*Siam and the Siamese: a Discourse delivered by Sir John Bowring at St. Martin's Hall, February 17, 1867*; also the Introductory Address of J. Baxter Langley, (Trübner),—*The Coronation of William the Conqueror and its Consequences: a Sermon preached in Westminster Abbey on Christmas Day, 1866*, by Arthur Penrhyn Stanley, D.D. (Parker),—*The Chronological Weakness of Prophetic Interpretation, by a Beneficed Clergyman of the Church of England (Ramsgate, Scott),—The Throne of Grace: not the Confessional: a Sermon preached before the University of Oxford, on Sunday, October 18, 1846, by Francis Jeune, D.C.L. (Parker),—The Profaneness of Esau, and the Question to Elijah: Two Sermons preached in the Chapel of St. John's College, Cambridge, by T. G. Bonney, B.D. (Macmillan),—*An Inquiry into the Scripture Warrant for addressing Prayer to Christ*, by Charles A. Heathley, D.D. (Parker),—*The York Congress and Church-Rites*, reprinted from the 'Christian Remembrancer' (Mozley),—*A Few Observations on the Public Schools Bill introduced into the House of Lords by Lord Derby, especially as it regards Westminster Abbey and the Choristers there*, by the Rev. James Lupton, M.A.,—*The Metropolitan Traffic Bill and the Impending Stoppage of our Coal Supplies*, by W. Moy Thomas (Adams & Francis),—*and Army and Militia Organization: Proposals of a Practical Nature for the Improvement of our Military Arrangements* (Saunders & Otley).*

LIST OF NEW BOOKS.

Aimard's (G.) *Guide of the Desert*, 12mo. 2/ bds.
Aimard's *Insurgent Chief*, 12mo. bds. 2/
Ashburner's (J.) *Philosophy of Animal Magnetism, &c.* 8vo. 12/ 6d.
Ashburner's (J.) *Cordwainer's Autobiography*, 12mo. 2/ 6d.
Cassell's Guide to Paris, 12mo. 5/ bds.
Chamber's *Encyclopædia*, vol. 9, imp. 8vo. 9/ cl.
Child taught of God, *Memorials of A.M.G.E. 3/ cl.*
Christie Year Book, 12mo. 2/ 6d.
Cotton's *Wife of Bath's Tale*, 3 vols. post 8vo. 31/ 6 cl.
Fuller's *Abel Reditivus, Lives, &c. of Modern Divines*, 2 vols. 9/ cl.
Godkin's (J.) *Ireland and her Churches*, 8vo. 16/ cl.
Hazlitt (W.) *Memoirs of, by Care Hazlitt*, 2 vols. post 8vo. 24/ cl.
Henderson's (James) *Memorials*, 12mo. 3/ 6 cl.
Hood's (J. H.) *Wife of Bath*, 12mo. 1/ cl.
Hood's (J. H.) *Comic Poems*, ed. by Sam. Lucas, 12mo. 5/ cl.
Jellett's (J. H.) *Moral Difficulties of the Old Testament*, 8vo. 4/ cl.
Lord Lynne's *Wife* (Companion Library), 12mo. 1/ swd.
Lord Lynne's *Life in Egypt*, 12mo. 8vo. 6/ cl.
Lord Lynne's *England and Christendom*, 12mo. 10/ 6 cl.
Milly's (J. S.) *Diversions and Discussions*, vol. 3, 8vo. 12/ cl.
Miss Jane, the Bishop's Daughter, by Harwood, 3 vols. post 8vo. 31/ 6 cl.
Plunket (Lord) *Life, Letters, and Speeches of*, 2 vols. 8vo. 28/ cl.
Smythies' (Mrs. G.) *Idols of Clay*, 3 vols. post 8vo. 31/ 6 cl.
Swete's (H.) *Principles of Biology*, vol. 2, 8vo. 18/ cl.
Whitley's *Lectures for the Times*, 12mo. 5/ cl.

OLD LONDON CHURCHES.

FURTHER steps will soon be taken towards the union of superfluous London benefices and the application of their funds elsewhere. The Bishop of London has addressed the Court of Common Council with a view to combining the benefices of All-hallows, Bread Street, St. John the Evangelist, St. Mildred, Bread Street, with St. Margaret Moses. The small parish of St. James, Duke's Place, may be said to be now but re-united to that of St. Catherine Cree, or Christ's Church, which took its name from the once adjoining priory. Thus it appears that, on the dissolution of the monasteries, Henry the Eighth gave the buildings of the wealthy priory of Holy Trinity (the rulers of which were aldermen, and, as such, rode in civic processions) to Sir Thomas Audley, who pulled down the priory, and erected houses on its site, the inhabitants of which, having no place of worship, were compelled to use the church of St. Catherine's parish. This practice caused disputes; so that ultimately they built a church for themselves, having obtained permission to do so from James the First, who seems to have given it a name.

In Aggas's Map of London the buildings of Christ Church may be seen in the extreme north-western angle of the City wall, close to Aldgate, and apparently surrounding an open space or cloister, the southern side of which is formed by

the church of the establishment, distinct with its round-headed windows,—a form of opening which might seem to agree with the date of the foundation of the priory by Matilda, wife of Henry the First. South of this, in Leadenhall Street, appears the church of St. Catherine Cree, with a church-yard cross in the open space which immediately adjoins it on the north side—a curious piece of local description, agreeing with the account of Stow that it stood in the cemetery of the priory. Further to the west is seen the church of St. Andrew Undershaft, a designation which, by the way, seems to have led to some confusion as to the burial-place of one of the most famous parishioners here, Holbein; also as to that artist's residence in Duke's Place, not in St. Andrew's parish, as his will avers,—a statement which is, of course, unquestionable. In his notes to Stow, Strype wrote that he had been told the artist was buried in St. Catherine Cree, where Thomas, Earl of Arundel, desired to erect a monument, but failed to identify the spot of interment. As Holbein did not live in Duke's Place, St. James's parish, but in that of St. Andrew, there is a probability that, despite the confusion of the plague, he was interred in the same church with Stow, whose body, however, was afterwards, says Maitland, cast out of the grave. It was one Sir Stephen, curate of St. Catherine, as Stow informs us, who preached down the great may-pole, or shaft, of St. Andrew. It was close by here that Stow himself resided, "at the well in Aldgate" (Aldgate Pump), "and there, upon the pavement of my door, where I then kept house," they executed the Baillif of Romford, on account, as his dying speech declared, of words used to the above-named curate, "Sir Stephen," who was evidently a very indiscreet person, and after this execution departed, "to avoid the reproaches of the people," and was never heard of more. The poor baillif had done nothing worse than inadvertently tell the parson there was a rising in Essex, and thus contravened the edict about spreading false rumours. In the priory church of Christ Church were buried Baldwin and Matilda, children of King Stephen; Geoffrey Mandeville and Henry Fitzalwine, who died 1202, first, and for twenty-four years, Mayor of London; and many others. St. Catherine's Church was famous for the performance of miracle-plays, the devices for which were, it appears, painted in the lofts above the old Leaden Hall, which stood close by.

The existing church of St. Catherine Cree, of which no part is now older than 1504, was re-consecrated by Laud, in 1631, with many extraordinary ceremonies, that displeased the lookers-on and provoked charges against him. Some of the monuments of the older church were replaced in the new one; among these is that of Sir Nicholas Throemorton, Queen Elizabeth's ambassador.

The church of Allhallows, Bread Street (Milton's parish), stands at the corner of Watling Street and Bread Street. Stow called the former edifice a proper church: this was consumed in the Fire. No substitute was built until twenty years had passed, when Wren erected the present church, which was by no means one of his happy designs, although it is not so bad as some people say. At this time the parish of St. John the Evangelist was annexed to that of Allhallows, its church having been consumed: Stow calls it a small parish church, "now in Friday Street, so called of fishmongers dwelling there, and serving Friday's market.... Then, lower down, is one other parish church of St. Margaret Moyses, so called (it seemeth) of one Moyses, that was founder or new builder thereof." This was also destroyed by the Fire; the parish was then united with that of St. Mildred, Bread Street, the church of which is by Wren, and remarkable among London churches of its kind by being internally covered by a large dome of lath and plaster. In this church is buried the body of King Charles's devoted adherent, Sir Nicholas Crisp, a parishioner, who lived in Bread Street, and went out as Commissioner to Breda. This person left his heart to the church at Hammersmith, where it now remains, in an urn placed before a bronze bust of Charles the First.

DR. LIVINGSTONE'S DISCOVERIES.

April 9, 1867.

If it were possible to conceal the indignation felt by some of the late companions of Dr. Livingstone at the attack made on him by Mr. Cooley, one would gladly do so.

To argue with Mr. Cooley is very far from my purpose. But for the information of the very many who are more easily confirmed in their belief of Dr. Livingstone's statements, I will venture to offer the following remarks:—Far from its being the case that, inland from Sofala and Inhambane, there is a tract, an oasis, of peace and quietness, I had ample means of knowing from the Portuguese that this is not really so. Only the other day a frightful massacre was reported of many of their dependents in the South. I have seen, if I may believe my eyes in the stead of Mr. Cooley's arguments, whilst living at Shupanga, the appearance of thirty men of this offshoot of the Zulu tribe, and the consequent stampede that took place to the north side of the Zambezi. A significant gesture of cutting throats at once succeeded in extracting, as black-mail, every yard of calico then in the possession of our worthy Portuguese host.

As the natives keep no account of dates, I cannot tell to a year when the Zulus crossed the Zambezi. On Portuguese and Bororo testimony I have it, that one large body broke through the Senna district some sixteen years ago. What followed has been very frequently described to me by both Ajawas and Manyanas—tribes known further to the north, and, Mr. Cooley permitting, by the names Waion and Nyassa.

The whole country fled before the invaders. The crags of the Milanj mountains and of the Maravi hills saved many of the poor terror-stricken wretches—they of the bow and arrow, and of the ambush system of warfare, to whom the shield and assegai and the charge-home were new things, and as much dreaded as they are by Portuguese, who are well aware of the contempt these warriors have for muskets. Their course was never stopped, nor has it been that I know of, save by one tribe, the Achepetas; from them they received a severe check, to the west of Lake Nyassa. Chiptipula was, if not the leader of the horde, at all events one whose name is mentioned with dread in speaking of the Mazitu.

To engage Mr. Cooley on a "gentile noun," and that of "the Zingian language," is not my purpose; it might be to submit myself to the same style of criticism vouchsafed to the excellent Mr. Rebmann, as the result of his many years' study on the spot of East African languages. I must shield myself behind the belief, that to make such discussions profitable it is necessary both parties should have some actual knowledge of what they are talking about. Respecting the name Mazitu used by Livingstone, I will add to what has been said, that during a residence of three years amongst Ajawas, Manyanas, Machinkas, Angurus, and Akombwi, I have heard these invaders styled Ma Fiti, Ma Bziti, and Ma Ziti, hardly any two men call them by the same name. M'Fiti, an evil spirit, I believe to give the origin to the word, though I should be sorry that the wise commentator should come out of "the woods" to agree with me. As regards Mr. Cooley's second letter, I am not anxious to drag 'Inner Africa Laid Open' into too open daylight. I will rather content myself by suggesting that Dr. Kirk is still alive, and that the experience, the personal observations, and the sagacity of that excellent geographer, may yet come to us, and be received as most valuable.

If Dr. Livingstone has fallen at the hands of the Mazitu, he has gone down before a danger clearly seen by him for years, and for many weary miles ahead, as a well-nigh insurmountable difficulty. Still, his favourite phrase was, that "difficulties are but placed in our way to be overcome and to try us." Yet he is gone now, if so it please God, falling with his face to an enemy whose every wandering in that land is, I well know, marked by the white bones and the charred lintel. He was there to seek out and to show to us all the horrors of the East African Slave Trade, that we might devise a remedy, and help with him in crushing the heaviest evil perhaps abroad now on this earth. The enemy

knew not his object, nor who he was. He lies buried, not where a footstep turned back, where a resolution gave way, but where the step stood farthest on his path as the traveller and the philanthropist; farthest from home.

HORACE WALLER.

SHAKSPEARE'S SONNETS.

Paris, April, 1867.

Mr. Gerald Massey is convinced that, in the Dedication to 'The Rape of Lucrece,' Shakspere positively promises to describe the secret amours of Lord Southampton. For my part, I can see no such promise there. The poet merely says, "What I have done is yours; what I have to do is yours." He expresses his devotedness with an emphatic sincerity: have we the right to give so wide an interpretation to so simple an expression of feeling? Are we to place in the poet's mouth words which he does not utter? Mr. Massey, instead of bringing forward proofs or arguments, calls up a host of shadows from the land of dreams. I have blown on his first shadow, and it disappears.

Shakspere (Sonnet 38) confesses how much he stands indebted to the advice of Southampton. He says—

How can my Muse want subject to invent
While thou dost baste? Thou pour'st into my verse
Thine own sweet argument, too excellent
For every vulgar paper to rehearse.
Oh! give thyself the thanks, if aught in me
Worthy perusal, stand against thy sight;
For who's so dumb that cannot write to thee,
When thou thyself dost give invention light?

Can anything be less difficult to understand? Is it possible to see in the above lines an allusion to Southampton's love affairs? Does Shakspere say that a dumb man can write for the Earl, provided his lordship will kindly furnish the argument? No; the whole sonnet is a compliment, written in the heroic tone of the period, and upsets Mr. Massey's hypothesis. *Exit Shadow No. 2.*

Here comes our third shadow. Mr. Massey thinks that the 123rd Sonnet is not Shakspere's, or rather that Shakspere lends it to Southampton, because "Time's pyramids, built up with never night," necessarily mean the Tower of London, "made up of towers or pyramids," where Southampton was imprisoned. This, according to Mr. Gerald Massey, is quite evident; the more so as mention is made of the registers and records of which the said pyramids were the national repository. I confess that this reasoning is far from satisfying me. The Poet declares that his philosophy sees without surprise the great changes which occur in this world, that the history of mankind contains nothing that ought to frighten a serious mind. That is all I can make out of Sonnet 123.

Shakspere seems to have been pretty well acquainted with the shape and nature of the Pyramids ('Macbeth,' iv. 1; 'Antony and Cleopatra,' ii. 7), and I scarcely fancy that he can have been tempted to liken them to the Tower of London. I have sought in vain to understand the intellectual process which has suggested such an interpretation to Mr. Massey. *Exit Shadow No. 3.*

The fourth shadow, called forth from the 124th Sonnet, seems quite as unsubstantial. Southampton being a prisoner, Shakspere, who cannot openly avow his indignation and his sorrow, writes that he remains true to his noble friend. His friendship is no child of state, no bastard of fortune. Let others turn with Fortune's wheel, Shakspere's affection is builded far from accident. I cannot discover in this sonnet the slightest allusion to Elizabeth Vernon. *Exit Shadow No. 4.*

The next Sonnet is no less philosophical; yet Mr. Massey's imagination has succeeded in transforming it. Shakspere has witnessed the ruin of Essex, of Mary Stuart, of many others; he has seen more than one actor of Elizabeth's brilliant reign fall from the height of prosperity into exile and disgrace; he has seen more than one nobleman walk from the Court to the scaffold,—and his gentle soul spurns ambition in order to seek refuge in the harbour of true friendship. This 125th Sonnet is one of the most admirable passages of our poet, only to be compared to the finest inspirations of his best plays. *Dwellers on form*

and favour, says he, you have lived on mere appearances; the realities of life have escaped you. Ye pitiful thrivers, simple savour is better than compound sweet. Pride may, from time to time, taunt me with my lowness, but I listen not to ambition's voice. Is it not wonderful that Mr. Massey should see in these lines a lament addressed to Lady Southampton by her husband? But I forgot that we have to deal with a writer who metamorphoses the Pyramids into the Tower of London, and the annals of mankind into national records. *Exit Shadow No. 5.*

Let us pass on to the sixth shadow, which is perhaps Mr. Massey's strangest fancy. One of the handsomest women of Queen Elizabeth's Court, Lady Rich, has taken in her toils Herbert, Earl of Pembroke, and Lord Southampton. This seems quite clear to Mr. Massey, since Shakespeare has held the pen, sometimes for Herbert, the lover, and sometimes for the wife, and for the unlucky husband too. The critic is asked to explain the Sonnets by the light of historical facts, and as no facts are forthcoming, he endeavours to prove them by means of the Sonnets. This is what logicians call a circle,—very inconclusive reasoning indeed. *Exit Shadow No. 6.*

The Sonnets inform us that a certain lady, coloured ill (Sonnet 144), doubly unfaithful, leading a rather loose life, whose breasts are dun (Sonnet 130), has inspired a warm and unworthy passion. Mr. Massey thinks the description refers to the loveliest woman of Elizabeth's Court, to one who was so adored, so well protected by her rank, that during her husband's lifetime she was allowed to carry on an open intrigue with a noble personage, whose guest she was. He believes that the prudent Shakespeare has dared to abuse, in artistically finished sonnets, this Queen of Fashion; he also believes that Shakespeare has called Lord Southampton, his friend, a *motley*... Allow me to wish a good evening to *Shadows* Nos. 8 and 9.

Mr. Massey's tenth shadow is a philological one. He takes the word *begetter* in the sense of *one that obtains*. This is a mistake. He who gains (*gets*), who creates (*go*), who acquires with the help of another (*be*), is the *begetter*. The word is one of the most expressive of the Teutonic languages; *ge* indicating the creative power, and *be* the help afforded. Here the begetter is Southampton, who, as Mr. Massey himself shows in one of the best passages of his work, lent a helping hand to Shakespeare. And so *Exit Shadow No. 10.*

It is impossible to understand the Dedication, unless we admit that the *begetter* has deserved the praise and warm friendship of Shakespeare, unless the poet has promised him immortality. Well, one man alone has been the object of Shakespeare's devoted admiration,—one alone, Southampton. The begetter cannot be Herbert, Earl of Pembroke. *Exit Shadow No. 11.*

William Herbert, moreover, is not the only collector or obtainer of the Sonnets, even were we to accept Mr. Massey's interpretation of the word *begetter*. Before Herbert, the "Passionate Pilgrim," Jaggard, and several others, had already collected some of the Sonnets.

See what a fanciful edifice has been built in the clouds! It has not a single solid stone to rest upon. On the contrary, if we adopt the very simple grammatical reading which shows us W. H., the brother-in-law of Shakespeare, dedicating to Southampton sonnets abounding in the inspirer's praise, we can form an uninterrupted chain of logical deductions.

Mr. Massey says that no Englishman can understand my reading of the Dedication. This assertion is another shadow (I have given up counting these ghosts!), since Mr. Hepworth Dixon, Mr. Bolton Corney (in a pamphlet written *ad hoc*), the *Athenæum*, the *Saturday Review*, and the *Westminster Review* have not only understood, but strenuously upheld my opinion. Mr. Massey adds that Mr. Samuel Neil, rector, has mistaken my intention. No; the reverend writer has not misinterpreted my drift; he merely thought that, having guessed a part of my discovery, he had a right to claim the whole.

Mr. Massey maintains that Shakespeare cannot have allowed William Hathaway, his brother-in-

law, to print his Sonnets, if these Sonnets contain damning proofs of his unfaithfulness in a husband. Why not? In those days, lyrical and amatory poems, generally considered as a mere pastime, did not entail the serious consequences which Mr. Massey seems to imagine. Shakespeare ran no risk of being brought before the Court of Queen's Bench.

Will our very ingenious commentator bid farewell to all these "vain fantasies," to which we owe a remarkable work *begot* by a bold union of book-love and imagination? Will he be pleased to recollect that the solution of the problem is to be found in the Dedication, over which he glides too lightly?

Let Mr. Massey examine this dedication in its typographical disposition, as it appears in the original edition. See what a space separates *WISHEST* from *WELL-WISHER*. Does not the division indicate two distinct inscriptions? What figure of rhetoric could induce the pedantic Thomas Thorpe himself to use such an expression as *I favour you favourably, or I love you lovingly?* None but an idiot could write thus. By dividing the inscription grammatically, as it is materially divided by the printer, we are enabled to make sense out of it. W. H., who cannot be the Earl of Pembroke, wishes all success to Southampton; and the publisher, taking up the phrase, wishes that the edition may sell.

This reading strikes me as quite clear, simple, and logical. Let me add, that a writer of the *Renaissance*, such a *pedant* as Thorpe, was likely to adopt the rules of epigraphy, according to which the name of the consecrator must follow the name of the person addressed. All ancient inscriptions run thus:—

DIS . MANIBUS .
LUCILIUS . POSTHUMUS .
VOVET . DICAT .
ATQUE .
CONSECRAT .

Even now we write our dedications in the following style:—

TO LEIGH HUNT
(WHOM THE AUTHOR ADMIRER AND ESTEEMED)
THIS VOLUME IS INSCRIBED
WITH HEREDITARY ADMIRATION
BY THE AUTHOR'S SON.

In Shakespeare's time this order was considered indispensable, and prevailed throughout Europe. I can quote a remarkable instance. At the beginning of a volume written by Haedo, an intimate friend of Miguel Cervantes, we read the following inscription, printed precisely at the period when Shakespeare's Sonnets appeared:—

AL ILLUSTRISSIMO Y REVERENDISSIMO
SEÑOR DON DIEGO DE HAEDO
ABZOBISPO DE PALERMO
PRESIDENTE Y CAPITAN GENERAL
DEL REYNO DE SICILIA PARA EL
REY FELIPE II., NUESTRO SEÑOR,
EL MAESTRO FRAY DIEGO DE HAEDO,
OLBAN DE FROMESTA DE LA ORDEN
DE SAN BENITO, SALUD
Y PERPETUA FELICIDAD

DESSEA.

Here we have a striking counterpart of the dedication of W. H.; and all the dedications of the *Renaissance* present a similar arrangement. Thomas Thorpe, who awkwardly imitates it, no doubt succeeds in altering its true epigraphic character by the addition of his good wishes for himself; but it is quite clear to me—

1st. That the sole begetter and, in an esthetic sense, the sole creator of the Sonnets, is Southampton.

2nd. That Southampton is the only person to whom Shakespeare promised immortality.

3rd. That the Sonnets are dedicated by W. H. to Southampton.

4th. That W. H., who calls himself Mr., cannot be a nobleman.

5th. That W. H. cannot be Pembroke, who only bore the name of Herbert in his youth, and to whom Shakespeare had not promised immortality.

6th. That since Sydney, Spenser, Wyatt, have published, or allowed a friend to publish, amatory poems compromising enough,—since the Earl of Pembroke, while he was chamberlain, published very licentious poems without scandalizing anybody,—Shakespeare may well have allowed a friend or a relation (probably William Hathaway) to publish a very jumbled collection of fugitive pieces, some serious, others light—the seventeen first addressed to a young man of seventeen who does not choose to marry, two or three being evidently dedications or offerings to Southampton, many relating to certain private incidents, loves, treacheries, or jealousies,—the latter too earnest, too dramatic, too personal, too painful, to allow one to suppose that they do not spring from the heart, or that they have been written by Shakespeare for another.

The whole forms a labyrinth—a very maze, as Mr. Massey says in his letter: a maze in which he has no doubt accumulated *shadows*, but through which his imagination, his erudition and rare talent have thrown light on many questions.

PHILARET CHASLES, *Mazarinæus.*

GOSSIP FROM NAPLES.

Naples, April 2, 1867.

At the foot of Vesuvius, on a property called Torre Bassano, has been discovered a mine of virgin "Pozzolana." The strength of this cement is said to be equal to, if not greater than that of the celebrated pozzolana of S. Paolo of Rome, whence England has generally drawn her supplies. In 1852 there was a "find" of the same material, and the Government of that day were so satisfied as to its merits, that they used it in the construction of the only dry dock we have in Naples. On making some alterations in this dock recently, it was with the greatest difficulty that any impression could be made on the pozzolana of which we have spoken, proof being thus given of its great excellence. The Government has already contracted for a considerable quantity of it for the construction of the new mole, and for other public works in Palermo, and much has been exported to Alexandria. On the ground of economy it merits great attention in England; for, whilst it is at least equal in quality to the pozzolana of S. Paolo, in the opinion of very competent authorities the trouble and expense of its transport would be very much less. To S. Paolo vessels might be sent expressly for this purpose, whilst those which come constantly here with coal, and generally leave in ballast, would for a small sum take such a freight. It is shipped for 35 centesimi the quintal; the transport would, I imagine, be trifling. During the operations of mining for pozzolana and cutting lava which have been recently going on, it has been found that, after the lapse of twelve years, the heat of the fires which formed it still retains much of its intensity. The lava which flowed down in the fatal cholera year of 1854 is still hot at the depth of from 10 to 30 metres; and in the Rio di Quaglie, when it rains, a dense vapour rises up. By foreigners, this phenomenon is often mistaken for an indication of a fresh eruption, and in the case of many of our friends, expectation has often terminated in disappointment.

Whilst at Vesuvius, we may as well look in upon Pompeii,—and in truth there is good reason for doing so. On last Friday there was an excavation in the presence of the Minister of the Royal Household, when a wonderful discovery was made. It was a kitchen that was disinterred, and on one of the *fornelli*—small square holes or fire-places, such as are in use in the present day, and are fed with charcoal—was found a copper vessel, supported by a tripod. The vessel or saucepan was hermetically closed, and incrusted all over with *lapilli*, so that it required considerable force to open it. But how great was the surprise of those present to find that it was nearly full of water! The interior of the vessel presented no signs of oxidation, so that no one hesitated to taste the water, when it was found perfectly sweet and good. Pompeii, then, which has enriched us, after the lapse of nearly 2,000 years, with jewels, and paintings, and sculptured marbles, which has almost supplied our tables with bread and honey, eggs and

figs, and a variety of other luxuries, has now slaked our thirst with water deposited in a vase so far back as the reign of Titus, and by one of the victims, perhaps, of the fires of Vesuvius. How curious are these revelations of the inner life of a people long since mouldered into ashes! And what a frightful picture do they give us of that *Dies Irae*, of the thunderings and the lightnings, and the smoking mountain, and the thick storm of ashes and of pumice-stone which enveloped the fated city, smothering the sentinel in his box, prostrating in their agony whole families, of one of which we have now a lively relic, yet leaving a cauldron simmering, with preparations for the dinner of the dying and the dead! This it is which has just been discovered. To the common eye it is nothing but a copper vessel, value so much the pound; but look at it with the mind's eye, what a story it tells!

There was, last week, a volcanic eruption in Pantelleria, a small island to the south-west of Sicily. As yet we have no details; but a number of scientific men have left Sicily to visit it, and will, no doubt, shortly give us their report. Pantelleria, in the time of the Bourbons, was one of the worst places used for penal exile.

H. W.

OUR WEEKLY GOSSIP.

Mr. Murray's list of works in preparation contains the following articles: 'Memoir of Sir Charles Barry, R.A.' by Alfred Barry, 'The Variation of Animals and Plants under Domestication,' by Charles Darwin, 'On Molecular and Microscopic Science,' by Mary Somerville, 'The Huguenots in England: their Churches, Settlements, and Industries,' by Samuel Smiles, 'Vols. 3 and 4 of 'The United Netherlands,' by J. Lothrop Motley, 'Memorials of Westminster Abbey,' by A. P. Stanley, Dean of Westminster, 'Deer and Deer-Parks,' by Evelyn Philip Shirley, 'Studies of the Music of many Nations,' by Henry F. Chorley, 'The Wages and Earnings of the Working Classes,' by Leone Levi, 'Historical Puzzles: being Notes on some doubtful Points of History,' by Octave Delépiere, 'The Five Ancient Eastern Monarchies: Media and Persia; their History, Geography, and Antiquities,' being the Fourth and concluding Volume, by George Rawlinson.

Mr. Edward Whymper, the Matterhorn climber, and Mr. John Brown, the Rocky Mountain botanist, have started this week from Copenhagen on a tour through the interior of Greenland. This expedition has been organized solely in the interests of science, and the expenses are to be defrayed from private sources.

A general meeting of the members of the Aeronautical Society will be held at the rooms of the Society of Arts on Wednesday next, at 8 P.M. The Duke of Argyll will preside.

The accidental dropping of some words from our notice of 'A Song of Italy,' last week, led to a misconception of the part played by an Italian of mark in the revolutionary drama. We intended to say, 'On Pisacane, the conspirator, and on Orsini, the assassin, the poet pours out his raptures.' The words now given in italics dropped out of our printed text; but as we quoted the raptures which the poet pours out on both Pisacane and Orsini, this clerical error may have corrected itself in the eyes of most English readers. In the words of Signor Aurelio Saffi, who has been good enough to write to us on the subject, 'Pisacane was an honourable, pure-minded patriot, who had won his reputation by openly and fairly fighting as an officer in the war against Austria in '48, and as chief of the General Staff, in '49, in Rome. His attempt to rouse the Neapolitan people against Bourbonic oppression, in 1857, by the landing of a small band of patriots at Sapri, an attempt which ended in the sacrifice of his life, was both in its aim, and in the gallant and chivalrous manner in which it was conducted, the opening of the struggle which Garibaldi at a later period triumphantly concluded.'

Messrs. Williams & Norgate have been appointed by the Presidents of the Booksellers' Union of Germany to collect and forward such books as our trading firms would like to exhibit on the Booksellers' Exchange at Leipzig, during the Easter Fair.

This Exchange is extensively visited, not only by booksellers from all parts of the Continent, but by many of the public, whom the great Fair attracts from all parts of the world. English publications have hitherto been rarely seen, owing to the absence of facilities for sending them, and the doubt as to their safe custody and careful handling entertained by English publishers. The present opening seems to us well worthy of consideration.

The Early English Text Society has given birth to a promising child. Mr. John Leigh, of Manchester, has associated with himself some friends like-minded, and founded 'The Spenser Society,' for reprinting the rarer poetical literature of the sixteenth and seventeenth centuries. As, however, the founders' wish is to reprint the works of each author in as complete a form as possible, they would not hesitate in many instances to include his prose writings also.... It is proposed to produce the reprints in a handsome form, adopting either similar type and paper to those of Mr. Collier's reprints, or the equally beautiful type and paper of the late Mr. Pickering's large-paper impressions of some of the early dramatists. Among the earliest issues of the Society will be the works of John Heywood, several pieces by John Taylor, the water-poet (not contained in the printed folio), and some rare tracts by Robert Green. The Society will be limited to two hundred members, paying an annual subscription of two guineas each; and under no circumstances will a greater number than two hundred copies of any work be printed.

Mr. W. J. Fitzpatrick announces a sequel to his 'Sham Squire,' in the shape of 'Revelations from the Unpublished Diary of Lord Clonmel, Chief Justice of the King's Bench in Ireland, 1774-1798.'

Mr. Tymbs, grandson of the founder of *Berrow's Worcester Journal*, established in 1709, died the other day at Worcester. Amongst his books was the original volume of the old paper, which the family retains. Mr. Joseph Hatton, the present proprietor of the Journal, purchased at the sale by auction several Journal volumes from 1714; and this has considerably enlarged the files of the paper in his possession, which forms an historical record of some interest, the Journal being, with one exception, the oldest newspaper now published.

The following paragraph appears in *Maligani's Messenger*:—'M. Philarète Chasles, of the Mazarine Library, is really a fortunate man in making literary discoveries. He has found in succession, within a brief period, an unpublished work, 'Les Mémoires d'une Dame de la Régence,' 'La Confession d'un Précepteur du Due d'Épernon,' and lastly, in the same library, the autograph of Conci, and in the fly-leaf of a Greek Euripides, a part of a decalogue of that adventurer's ambitious views, and signed by himself, better known as the famous Marshal d'Ancre, under Louis the Thirteenth. M. Philarète Chasles has now lighted on a still more interesting discovery—that of a volume in which is to be seen on the title-page the name of William Shakespeare, written by himself, the second word being partially effaced, but still quite legible. The work in question, written by Sir John Harrington, the 'Metamorphosis of Ajax,' was published in London in 1596. A licence was refused for printing the work, and yet it went through three editions; but for it, Sir John was temporarily banished from the Court of Queen Elizabeth, his godmother. Sir John Harrington was an intimate friend of Shakespeare, and may very naturally be supposed to have sent him a presentation copy.'

The following case may be added to the 'Vicissitudes of Literary Reputation':—In 1849 Petöfi was among the Magyar patriots doomed to death, and his last and bitterest outpourings were upon Francis Joseph, the Emperor of Austria. In 1867, the same Francis Joseph, King of Hungary, subscribes a hundred guilders towards the erection of a monument in honour of Petöfi; and the Hungarian newspapers publish a letter from the Empress—an excellent Magyar scholar—thanking Sir John Bowring for having made the poet better known to the British nation.

Mr. A. Keith Johnston draws our attention to an advertisement of 'The Gazetteer and Atlas; or,

a Complete Dictionary of Geography,' by James Bryce and A. K. Johnston, announced by Messrs. Griffin & Co. Mr. Johnston declares that a most unwarrantable use has been made of his name; that he knows nothing whatever of the book, never having been asked by either author or publisher to contribute a line, far less to sanction its contents. Neither is he answerable for the maps, which do not, and never did, bear his name. The only Gazetteer or Geographical Dictionary with which he is connected is that published by the Messrs. Longman. We presume there must be some explanation of the announcement,—and it lies with Messrs. Griffin & Co. to make it.

Some valuable additions have been recently made to the National Portrait Gallery. The late H. Crabb Robinson has bequeathed a portrait of Clarkson, one of the first promoters of the abolition of the slave-trade, painted by De Breda, and also a striking picture of Walter Savage Landor, by Fisher. Miss Twining has presented an interesting portrait of Mortimer the artist, seated in his studio occupied in drawing from an antique bust. Among the latest purchases made by the Trustees are a finely-painted portrait of Queen Henrietta Maria, in a yellow dress, wrought in the school of Van Dyck; William Duke of Cumberland, of Culloden notoriety, a small whole-length in the robes of the Garter, painted, apparently for engraving, in the school of Sir Joshua Reynolds. Two oil portraits, by Mrs. Carpenter, of Patrick Fraser Tytler, the historian, and John Gibson, the sculptor,—the former so weak and unmarked a subject as to defy the power of any pencil to render it pictorially interesting; the latter rugged and vigorous, with such decided touches of character as at once to command attention. The firm and solid manner of Mrs. Carpenter's painting, blended with a degree of refinement which perhaps no female hand could avoid imparting, combine to render this picture a really noble work of Art. On Saturday last the long-looked-for full-length portrait of the Prince Consort, a donation from Her Majesty, was exhibited at the Gallery. It occupies a central position on the upper wall of the front room. The figure is dark, being in the uniform of the Rifle Brigade, and stands out in bold contrast with the rich crimson satin drapery of the robes of the Order of the Bath placed immediately behind it. The likeness is very satisfactory, and the attitude chosen displays the best points of the Prince's figure. In the distance is seen the terrace at Osborne with a cheerful landscape and blue sky. The light Indian matting which covers the floor gives a delicate and pleasing tone to the front part of the picture. There are abundant accessories of handsome furniture, books, papers and insignia. This is almost the only instance in which the Queen has selected a painted portrait of her husband for the gratification of the public. Winterhalter, the artist, invariably declines to copy or repeat his own works; but it is said that as soon as the destination of the picture was made known to him, he immediately acquiesced, and bestowed his best care in producing this replica of the last portrait which the Prince ever sat for.

Mr. Shea reports the discovery of gold-bearing gravels in the river-valleys of Central New Brunswick, and, judging from similar deposits in California which have proved rich in gold, he believes that the New Brunswick beds may be worked at a profit.

The Earl of Selkirk has communicated to the Geological Society certain conclusions at which he has arrived after an examination of ancient sea-marks on the coast of Sweden. Sir Charles Lyell, who saw those marks thirty-two years ago, has endeavoured to show that they indicate a gradual rise in the land of about three feet in a century. The Earl, on the contrary, argues that no certain proof of such a rise is afforded by the marks; for the fluctuations in the level of the water are so great from day to day and week to week, that to institute comparison of difference of level is difficult, if not impossible. The strongest indication of a change of level was shown by the marks off Gefle; but even in them there were elements of uncertainty. The question thus opened is important and interesting. Sweden has a staff of able geologists;

will they set themselves to work and settle the question?

An English edition of *La Fontaine's Fables*, with illustrations by Gustave Doré, is about to be published in monthly parts by Messrs. Cassell, Petter & Galpin.

When, some years ago, the Meteorological Department of the Board of Trade was first started, the collection, arrangement, and discussion of ocean statistics were put forward as among its principal duties. Large accumulations of observations lay at the Admiralty; and these were to have been sifted till we knew the winds, currents, and temperature of the air and water for every latitude, so that in time, with the new observations constantly carried on, we should have had a pretty complete knowledge of the physical phenomena of every sea. How this duty was neglected in favour of other work, many observers are aware; but now that Capt. Toynebee is at the head of the Marine Department of the Meteorological Office, we may hope that the ocean statistics will be taken up as part of the daily work. Meanwhile, the Germans have been busy in the matter, and with as much intelligence as industry; as will be seen in the new charts about to be published by Berghaus.

It is curious how early Arab horses are mentioned, evidently as choice ones, in English. In a Homily of about 1200 A.D., one of a series now being edited by Mr. Richard Morris for the Early English Text Society, occurs the following passage, where the writer is treating of Christ's humility in riding on an ass's colt: "He milhte ridan, gif he walde, on riche stede, and palefrai, and mule, and arabise: nalde he no" (he would not; not even upon the big ass—the mucilage assa—but upon the little foal that was still sucking).—Another Homily of the same series gives a reason, new to us, for rest from work on the Sunday, which the Lord's Day Observance Society may perhaps find of use in their next prosecution of the leaders of the "Sunday Evenings for the People":—"The first virtue is that it (Sunday) on earth gives rest to all earth-thralls (slaves), men and women, from their thrall-works (servitude). The second virtue is in heaven, because the angels rest themselves more than on any other day. The third virtue is, that the wretched souls in hell have rest from their great torments."

Prof. Reinhold Pauli, of whose treatment by the Wirtemberg Government for his Prussian proclivities we took notice at the time, has just been appointed to a Professorship in the newly-acquired Prussian University of Marburg; but we have good reason for believing this to be a mere stepping-stone to a post much more in keeping with his eminent talents in one of the larger Universities of his native state. His last occupation at Tübingen was seeing through the press his latest work—another monograph on English history,—"Simon de Montfort the Creator of the English House of Commons."

How to cross the channel ferry without seasickness, is still a problem engaging French attention. In America they manage these things better; and there is no doubt that were the Channel near the shores of that country, we should soon see flying bridges traversing it. A bolder, though not novel, plan is, however, engaging attention here. M. C. Boutet, favourably known for his mechanical abilities, has designed a fixed bridge between Blanc Nez, near Calais, and the Shakspeare Cliff at Dover. All the drawings have been made, and the cost, estimated at 400,000,000 francs, it is considered, would be more than met by the enormous traffic which such a bridge would monopolize. But while the design looks feasible on paper, its practicability is very dubious; and although M. Boutet has provided for accidental shocks occasioned by heavy seas, or ships being driven against the piles, by protecting them with buffers thirty feet thick, it is by no means probable that such protection would prove sufficient during fierce storms. Fame and fortune await the enterprising individual who succeeds in bridging over these angry waters; and although the difficulties of a flying bridge may be great, they are not absolutely insuperable.

At the last meeting of the Academy of Sciences, M. Leverrier presented a Report embodying the various observations made under his direction in different parts of Europe on the solar eclipse of the 6th of March. The general results are, that the moon's disc was not seen on the blue ground of the sky, the solar crescent was not distorted, and no luminous appearance was perceived; the magnetic needle experienced no variation, and the bands of the solar spectrum remained unchanged.

While demolition and reconstruction continue to be the order of the day in Paris, great pains are being taken to make those parts of the city not given over to the builders, clean and bright. With this view, a novel method has been lately introduced of cleaning all the stone ornaments by means of jets of steam and boiling water. Beneath the house to be cleaned a steam-boiler is set up, and the steam and water are then propelled by high steam pressure, through flexible pipes, furnished with nozzles. Workmen are stationed in movable cages, which enables them to direct the steam and water jets against the walls and ornamental stone-work. By these means the dust and dirt of years are almost instantaneously removed, and the sculptures are not injured. By a recent law, all houses must be cleaned outwardly once every five years; and there is every probability that this new contrivance will be very generally adopted.

The Jardin des Plantes has lately acquired several new animals from South America, including a young stag of great elegance. It has also received a gigantic crab, from Japan, the fore-legs of which are no less than 4 feet 1 inch in length.

Some fine topographical and antiquarian books were sold, on the 5th inst., by Mr. Hodgson, amongst which were a fine set of the English Chronicles, by Holinshed, Hall, Froissart, and others, 31 vols., 86*l.*—A copy of Dr. Bibdin's Bibliomaniac, large paper, with extra plates, 55*l.*—The Bibliophelia, by the same author, with extra plates, 43*l.*, and his Reminiscences, 33*l.*—Ames's Typographical Antiquities, 35*l.*—Nichols's Leicestershire (wanting the scarce part), 40*l.*—Surtees's Durham, 25*l.*—Kip, Théâtre de la Grande Bretagne, 23*l.*—A large-paper copy of Dugdale's Monasticon, bound in morocco, 77*l.*—Eytoun's Shropshire, 15*l.* 15*s.*—Mémoires relatifs à l'Histoire de France, 131 vols., 25*l.*—Clutterbuck's Hertfordshire, large paper, 24*l.*—and other important works, many of which realized high prices.

DUDLEY GALLERY, Egyptian Hall.—The GENERAL EXHIBITION of WATER-COLOUR DRAWINGS is NOW OPEN daily, from Ten till Six.—Admittance, 1s.; Catalogue, 6d. Gas at dusk.
GEORGE L. HALL, Hon. Sec.

FRENCH GALLERY, 120, Pall Mall.—The FOURTEENTH ANNUAL EXHIBITION of PICTURES, the Contributions of Artists of the French and Flemish Schools, IS NOW OPEN.—Admission, 1s.; Catalogue, 6d.

SCIENCE

Meteors, Aerolites, and Falling Stars. By
T. L. Phinson (Reeve).

Mr. Phipson could not have been more fortunate in the time at which his book has made its appearance, for the interest in star-showers and such like phenomena awakened by the glorious display of last November has descended even to our comic periodicals. But had he ventured to risk the occurrence of another shower next year, and spent the interval in going over his work, we think that both author and reader might have been more satisfied with the production. The book, in fact, bears palpable evidence of having been written, not only at different times, but at different stages of the author's knowledge, and the result is much con-

tradition. Thus, at page 164, we are told that the node of the November ring has a direct proper motion; while at page 158 we read that the prediction of the late star-shower rested only upon a remark made by Humboldt. Now it is perfectly true that Humboldt did predict it; but if Mr. Phipson knows anything about the procession of the node he must know that we have records of the November shower since the year 903, and that our real knowledge of that procession is based upon those records. At page 155 we are informed that Arago discovered the November shower. How can this be, if its return was predicted by Humboldt, and if, as Mr. Phipson seems to know (p. 155), Olmsted was the first to sum up the characteristics of the display? Still one more example. At page 154 we have a woodcut showing the distribution of meteors in space, on the supposition of one ring for the August and November meteors; while at page 164 the points of difference between the rings are most clearly put.

It is not a little curious to note that there seems to be a sweet influence shed over travellers in the celestial regions similar to that so recently met with in Spain. What we allude to will be best gathered from two parallel quotations.—

The Editor of 'The Heavens.'

Mr. Phipson,

" We have one ring which furnishes us with the August meteors, and another through which we pass in November. We know that the position of these rings in space is very different, for while the November one lies almost on the same plane as that in which the earth's annual course is performed, that of the August shooting-stars is considerably inclined to it, and its nodes are situated at the extremities of its major axis. ... While the nodes of the August ring are stationary, those of the November one have a direct proper motion."

As these preliminary remarks have led us to refer to the astronomical portion of the book, we may as well deal with it first, although the descriptive and chemical portions come first in order. We may remark, in the first place, that Mr. Phipson favours us with a bran-new theory, which would have been much more valuable had it not, possibly, been founded on a misconception of the received one, which is, briefly, as follows:—"There are rings of meteoroids situated in space that the earth sometimes passes through them; when the earth does pass through them we get a display of shooting-stars, the brilliancy of which display depends upon the number of the meteoroids through which the earth passes. Now if we suppose the meteors at rest and the earth not to rotate, our planet while plunging through the mass would receive the meteors on its front side only, in the same way as, when we run through a shower, we get the rain in our faces, and not on our backs. Therefore the observer who occupies the centre of the most forward part of the earth should see the greatest number of meteors. Now as the earth is not at rest, but rotates, and as at midnight we enter the *most forward side*, it is clear that we

should see the greatest number of meteors from midnight till dawn, if the number of meteors remained constant. But the meteors are not at rest any more than the earth is. Mr. Bompas has shown that if we attribute to them "an average velocity double that of the earth in its orbit, two-thirds of them would have an apparent motion opposed to the motion of the earth with a gradual increase of frequency during the night from 6 P.M. to 6 A.M." This entirely accords with the researches of M. Couvier Gravier; but Mr. Phipson quotes these researches to show the *distribution* of the meteoroids in space, whereas it deals only with the appearances caused by the earth's *rotation*. In the same manner, Mr. Phipson might have quoted a remark of Arago's, dealing with the appearances caused by the earth's *revolution*, to show that there were more meteoroids lying in the earth's path from aphelion to perihelion than from perihelion to aphelion.

Mr. Phipson calls his theory the "Satellite Theory." Starting with the conjecture that there may be dark rings around the earth as there are rings around Saturn, he suggests, "since we know so little about it," that the zodiacal light may represent these rings. We acknowledge that Mr. Phipson may know much more about the zodiacal light than we do, for in his frontispiece he represents it standing bolt upright, as seen by himself from Putney; possibly, therefore, his statement that its inclination to the Ecliptic is but 7° may be a mere concession to the commonly received notion.

But be this as it may, we must confess that Mr. Phipson is extremely candid, for he himself affords evidence to show that the rings of Saturn are *not* of a meteoroid nature. He tells us distinctly that they shine with borrowed (and, therefore, polarized) light; whereas, if their light "were similar to that produced by a fireball, meteor, or a shooting-star having its source within itself, it would show no polarization." Surely Mr. Phipson is the only person who ever suspected the ring as shining by its own light! Mr. Phipson himself replies to some objections to his theory:—

"It might be objected to this *satellite theory* (embracing at once meteoroids and the zodiacal light), that the moon's orbit is only inclined about 5°, and the zodiacal light some 7° on the plane of the Ecliptic. Why, therefore, should not other satellites of our earth, if it has any, show similarly inclined orbits? and if so, how is it that aerolites can possibly reach the earth out of the region of the tropics? In the first place, I would reply, that the seventh satellite of Saturn is thrown as far as 30° out of the equatorial plane. In the next, that the earth's attraction being greater near the poles than at the equator would tend to draw an aerolitic mass out of the tropics. A considerable number, however, have fallen in the equatorial regions of the earth."

But our author, after he has filled us with admiration at his crushing reply and pity for the misguided meteors which will persist in falling in the equatorial zone, adds waveringly—

"If we combine for a moment the *planetary theory* and the fact that the large aerolites fall generally during the day, whilst the large bolides (either silent or detonating) appear usually after sunset, and shooting-stars (especially the November and August swarms) always at night; moreover, when we consider the chemical composition of aerolites, we are forcibly drawn to the conclusion that our earth circulates round the sun in or near a continuous cloud of its own dust, matter thrown from it during the earlier periods of its existence, and that this dust is distributed in such a manner that its larger fragments circulate inside the earth's orbit and gradually decrease in size as they extend beyond its orbit."

So that we are actually favoured with two theories; and as they are entirely antagonistic,

we are in this dilemma—if we award the palm to either we run the risk of wounding the just susceptibility of the originator of both.

But it is time we passed from theories to facts. If Mr. Phipson had confined himself to these and to his own *métier*, he might have made the book a valuable one. The eleventh chapter, treating of the chemical constitution of aerolites, might in his hands have been made of the highest interest; and this remark equally applies to the descriptive portions of the book if he had subjected them to a more rigorously scientific treatment. As it is, the grouping of subjects is so incomplete (and there is no index) that it is very difficult to recover the statements which have struck us in reading the book. Our objections have been made in spite of ourselves, for the book is certainly a useful one, and Mr. Phipson is an industrious compiler. Thus we find Joule's paper on the meteor of 1818 (the basis of much of the later work) and Reichenbach's endeavours to collect meteoric dust carefully recorded; but we get what Reichenbach did at page 129, and how he did it at page 185.

SOCIETIES.

ROYAL.—April 4.—General Sabine, President, in the chair.—The following papers were read: 'Researches on Gun-Cotton,'—Second Memoir—'Stability of Gun-Cotton,' by Prof. Abel.—'On the Solar Radiation during the Annular Eclipse of 1858, and the late Eclipse of 1867,' by Prof. Phillips.

GEOGRAPHICAL.—April 8.—Sir R. I. Murchison, Bart., President, in the chair.—The President again requested the public to suspend their belief in the death of Dr. Livingstone, until more decisive testimony could be obtained.—The paper read was, 'On Part of Mesopotamia contained between Sheriat-el-Beytha, on the Tigris, 10 miles N.W. of Baghdad, to the large mound Tel Ibrahim, nearly in the centre of Mesopotamia, and 19 miles N.N.E. of Hillah,' by Lieut. J. B. Bewsher.—The following gentlemen were elected Fellows: Col. R. De Salis, Messrs. A. Beazley, M. Beazley, J. Harvey, J. S. Mayson, J. Ransey, T. J. Whitaker, and W. H. Wills.

GEOL.—April 8.—W. W. Smyth, Esq., President, in the chair.—The Rev. J. E. Cross, E. Dorman, R. B. Foote, The Rev. C. Fraser, Lieut. Luard, J. Noble, G. S. Percival, T. Richards, C. Ricketts, M.D., W. H. Simpson, and J. H. Trimellen, were elected Fellows; Prof. Daubrée, of Paris, was elected a Foreign Member; Prof. Bernhard von Cotta, of Freiberg, was elected a Foreign Correspondent.—The following communications were read: 'Remarks on the Drift in a part of Warwickshire, and on the evidence of Glacial Action which it affords,' by the Rev. P. B. Brodie.—'On the Dentition of *Rhinoceros lepto-rhinus*' (Owen), by Mr. W. Boyd Dawkins.—'On the Strata which form the Base of the Lincolnshire Wolds,' by Mr. J. W. Judd.

ENTOMOLOGICAL.—April 1.—Sir J. Lubbock, Bart., President, in the chair.—Mr. S. Stevens exhibited six specimens of *Damaster blaptoidea*, from Japan.—Mr. Pascoe exhibited and read a description of *Toxotus Lacordairii*, a new Longicorn from Greece.—Mr. F. Smith exhibited an Ichneumon, *Rhyssa persuasoria*, which appeared to have worked its long ovipositor through a piece of fir-wood, in quest of the larva of *Sirex juvencus*, upon which it is parasitic; part of the ovipositor had been left in the wood.—Mr. G. S. Saunders exhibited a number of Poduridae, found in the pools, consequent upon the recent melting of the snow in the north of Yorkshire.—Prof. Westwood communicated a paper entitled, 'A Decade of new Species of Mantispidae in the Oxford Museum.'

CHEMICAL.—April 4.—Dr. Warren De La Rue, President, in the chair.—Messrs. F. S. Barff, M.A. and A. Tribe were admitted Fellows, and

Mr. J. Mackay and Mr. D. S. Kemp were duly elected.—Dr. J. H. Gladstone read a short statement respecting the solidified glycerine lately exhibited by Dr. W. S. Squire. It had both liquefied and again partially solidified during the short time (a fortnight) it had remained in the speaker's possession.—A paper, by Dr. F. C. Calvert, describing some experiments on Oxidation by means of Charcoal, was then read. The author finds that boxwood charcoal, recently ignited and placed in oxygen over mercury, is capable of effecting the oxidation of a great number of organic substances, besides changing sulphurous acid into sulphuric acid, phosphoretted hydrogen into phosphoric acid, &c., as previously announced.

SOCIETY OF ARTS.—April 1.—'On Music and Musical Instruments' (Cantor Lecture), Lecture V., 'Musical Instruments,' by Mr. J. Hullah.

April 3.—The Earl of Shaftesbury in the chair.—The subject of discussion was, 'Suggestions for a mode of Supplying cheap and healthy Dwellings for the Working Classes, with Security and Profit to the Investor,' by Dr. T. Hawksley.

MEETINGS FOR THE ENSUING WEEK.

TUES. Engineers, 8.—'The Suez Canal,' Col. Denison.
—Statistical, 8.—'Mortality in London Hospitals, &c.,' Dr. Guy.
WED. Geological, 8.—'Physical Structure of North Devon, &c.,' Mr. Etheridge; 'Subaërial Denudation, &c.,' Mr. Whittaker.
—Meteorological, 8.
THURS. Zoological, 4.
—Numismatic, 7.
—Linnean, 8.—'Entozoa in the Dog, &c.,' Dr. Cobbold.

FINE ARTS

The Architectural Antiquities of the City of Wells. By J. H. Parker. Illustrated with additional Views. (Parker & Co.)

Mr. Parker tells us that this little work was originally undertaken in order that the real history of the episcopal palace at Wells might be made out for the Somersetshire (Archæological) Society; the substance of it was delivered at their meeting in 1861. To this, at a later period, was added an account of the Deanery and other mediæval buildings in Wells: these are a complete and interesting series. No other city in Europe is so fortunate in having preserved the mediæval houses of all its officers, from the bishop to the singing-men. The illustrations to Mr. Parker's lectures were subscribed for by members of the society in question, and appear here; to these have been added a set of photographs which, although of no great pictorial value, are sufficient to the requirements of architectural students. To those who require more, we may add that, so far as relates to the Cathedral and its immediately-adjoining buildings, the photographs published by the Architectural Photographic Association will supplement those before us now. The illustrations that are proper to this book, no less than those which accompany it, are of the greatest archaeological interest; the general reader will find that they add zest to a theme which merits all attention.

The first point to which Mr. Parker directs our attention is the fact that Wells, a city which was peculiarly interested in the services of its secular canons, brings vividly before our eyes the struggle between the regular clergy, or monks, and the secular, or parochial and cathedral ministrants. A sketch of the history and fate of the former of these orders, to some particulars of which all readers will not assent, gives the author an opportunity for pointing out how frequent are displays of popular ignorance as to the proper offices of each class; so many of our finest ancient churches belonged to the houses of the regulars, that people commonly suppose they all did so, and that Gothic architecture is a monkish style; whereas it was applied to every purpose, used in castles and churches of the secular clergy or canons, not

more than for houses and the offices which were attached to them. Much of the ignorance which betrays itself when domestic Gothic architecture is talked of, proceeds from this source; there is, besides, a common failure to recollect that by far the larger portion of mediæval domestic buildings was made of wood that has perished; enough, however, remains in stone to show what was the state of Art in those times. Minor and interior works in wood still exist in large numbers to prove that Art was not confined to the more durable material.

To this distinct and characteristic apportioning of the ecclesiastical buildings at Wells our author gives ample attention. Thus, each canon had his separate house. Except the church there were no common buildings, no refectory, no dormitory; hence the *designs* of the structures which remain have the greatest interest, and, by the double claims of art and history, appeal to us with extraordinary force. The early histories of Wells, and Glastonbury, her monastic rival, are written, we may add, in the very plans of their streets, of which those of the one open to the religious houses and the church, the others gather round the great wall that inclosed the abbatial precincts, and by it were, to a certain extent, kept aloof. The Seculars and Regulars fought, so to say, within sight of each other; the one in their pleasant nook at the foot of the hills, among waters, natural fountains, that still leap and glitter high in the air; the others were seated about the tower, and out in the marshland, upon which, during the time of needful service, much valiancy of the truest sort was displayed during centuries of labour and centuries of teaching, and infinite suffering, under such spiteful tyrants as Abbot Thurstan, who (1083) slew his own subordinates in the choir, in whose eyes nothing they did was right or even excusable, from the placing of a figure in a manuscript to the mode of singing in church. When the long struggle between these houses was terminated, by the utter destruction of the elder, her light was taken away in more senses than that one which is generally recognized by those who look on the ancient Glastonbury lantern that now hangs in the crypt of the rival chapter at Wells.

Part of the struggle which was thus signally concluded is exemplified in the history, no less than in the architectural character, of the domestic buildings in question. They were commenced with funds obtained from four manors that had been wrested from the abbey and ceded to Bishop Joceline, who formed the plan of a magnificent series of edifices, of which so large a portion has fortunately been preserved to our time. The splendid cathedral of his see is but a part of this design—its central feature. Of this the present author judiciously says nothing more than that it has been already admirably treated by Prof. Willis. He takes ample range when dealing with the Bishop's Palace—now one of the earliest, as it was one of the finest, houses in England—the Vicar's Close, the Gatehouses, and Bishop Bubwith's Almshouses—which comprise one of the most remarkably interesting groups of their class in this country, so as to be worthy subjects of more than a moiety of the text before us. How rich is the subject in illustrations of those minor structures which, even more than churches and other *tours de force*, are treasures of Gothic Art, may be shown when we enumerate, in addition, the Bishop's Barn, c. 1425, the Well-house of Bishop Beckington, which is not much later in its origin than the barn of Bishop Bubwith; by the latter, as appears by its strong resemblance to his almshouses, the Well-house was erected

for the water-supply of the city. Also the Deanery, which has been already fairly illustrated by Pugin, as an almost perfect example of a nobleman's house in the fifteenth century: the modern windows of this structure alone mar its ancient character. Here is the hall, a fine apartment, with its double bays, one for the carvers, the other for the wine; from the latter a passage leads to the withdrawing-room. It may be that, as buffets were placed in both, each of these pieces of furniture was adapted to differing classes of guests and household. The stone minstrels' gallery over the door, the lavatory and guests' chamber staircase, still remain. The whole structure is an invaluable example of architecture, showing the transition from mediæval to modern arrangements and design; in one of its chambers Henry the Seventh is said to have slept when he came to Wells in hot pursuit of Perkin Warbeck. In a gable window of the Archdeaconry is some *original wooden* tracery, *temp.* Edward the First; here Polydore Virgil lived, and is said to have written his 'Historia Anglica.' If that story is true which alleges P. Virgil to have destroyed many ancient MSS. to prevent the discovery of his errors in this work, it may have been within these very walls the deeds were done. Let us hope the tale is not true. He certainly occupied the house. The Precentor's house is a small gentleman's residence, c. 1488; that of the organist is on a smaller scale and of an earlier period, but now much injured. The Prebendal house is likewise rich in relics of old craft; these are now partly concealed by recent works. Nothing of the sort surpasses in archaeological interest one of the Vicar's houses in the Close; this retains its old doorway, windows, chimney, and other minor and comparatively rare features, c. 1360. Mr. Thomas Serl contributes the very complete and interesting account of Bishop Bubwith's Almshouses, which forms so large a portion of this volume. He gives us the will of the Bishop, which the Charitable Trust Commissioners of 1816 said could not be found. We have likewise a list of the "funeral baked meats" which were served at the interment of the bishop; this includes many a quaint delicacy, from roast swans, herons, plovers, snipes and "gret crabbys," to "braun cum mustard," and those more recondite dishes, "yrehouns," of which last it is comforting to guess that they were not hedgehogs pure and simple, but cakes, such as are not yet out of vogue, stuck with almonds to the likeness of the fretful porcupine. The three courses were so many wonderful jumbles,—in one was blamange and brawn, a "chyne of porke" and a custard, in another "crem of almaundys" and haddock. Medieval digestion was wonderful!

Of the Bishop's palace, Mr. Parker thinks that the buildings of Bishop Joceline once stood about a quadrangle, and had an inner gateway with towers on the now destroyed side; this was a strong fort in itself, at least as much so, we may surmise, as the existing exterior gateway; it was probably the work of Bishop Beckington. The analogy of other such houses leads us to expect this; the example of the bishop's house at Laon is in point here, except so far as relates to the comparative remoteness of the English work from the church itself. The remains of a drain that were found in 1860 seem to leave little doubt on this point. Traces of cloisters on the sides of the quadrangle are still to be observed. The upper story of the building which formed one of the sides of this square may have been undivided, and, if such was the case, it must have presented, as Mr. Parker truly says, one of the finest halls in Europe, "finer even than Westminster Hall." Against this effective suggestion are to be set

the facts that the windows leave a blank space at each end, corresponding with the existing partition walls. With regard to these windows, our author, on the part of Mr. B. Ferry, denies the accusation which some have made in declaring that the latter meddled with them when, in Bishop Bagot's time, he restored the exterior of the structure. An upholsterer from Bath was by this prelate employed on the interior.

FINE-ART GOSSIP.

Mr. E. M. Ward has just completed one of the series of pictures for the decoration of the corridor in the Parliament House. This represents the departure of the Seven Bishops from the Court after their acquittal, and will shortly be placed in the panel for which it was designed. With great judgment the painter has brought the group of bishops in the centre of his picture, so that the principal light falls upon them, and, in chief, upon the figure of Sancroft, who leads the way down the stairs, which are supposed to open from the court of justice. Moved by that popular enthusiasm which was so common at the time, a sergeant of the guard, bareheaded and halberd in hand, kneels before the archbishop, and receives that benediction which is bestowed with upraised eyes, praying lips, and elevated palm of the left hand, the first two fingers of which are erected, their companions and the thumb being folded down upon the hand. In the right hand is a cross-headed walking-staff, upon which the aged prelate leans. Close behind the kneeling soldier a woman holds her child, as if to share in a benediction. Next stand two men of diverse characters—one, with bare head, gladly salutes the rescued clergy; the other, who is supposed to be a Jesuit, stands moodily with his features muffled. On the right of Sancroft moves Ken, giving his hand to a handsome boy, who is instructed to kneel, by the gentle action of his mother's fingers on his shoulder. The mother is nearer the front than the boy. Other figures make up a group on this side. The centre is further occupied by the heads of the descending bishops, which rise above those of Sancroft and Ken. The distance of the picture is formed by the interior of the court, attendants and ushers within it, and others looking outwards. Mr. Ward's composition of this design is marked by great simplicity and breadth of treatment. The story is told with singular completeness; its principal incidents are emphasized most happily, so that the fundamental arrangement of the figures goes to aid in explaining the subject. The face and action of Ken are among the best parts of the work: they mark the artist's appreciation of the man. Although it contains more figures than several of its companions of the series in question, this picture is simpler and more effective, also better fitted for its position and lighting than the majority of those works.—Another painting, representing William the Third and Mary the Second receiving the Crown from the Parliament of Great Britain, which is intended to complete the series above referred to, is in course of execution by Mr. Ward.

Mr. Ruskin has been appointed Rode's Lecturer at Cambridge for the ensuing year, and will deliver a discourse in the Easter Term.

The work of excavating for the foundations of the new Royal Academy building in Burlington Gardens has been begun. The operations required for the new structure will be prosecuted with speed, so that the Academy may take possession of its new quarters as soon as possible.

Lord John Manners stated, in reply to a question in the House of Commons, that there was every reason to hope that the Wellington Monument in St. Paul's Cathedral would be completed about two years from this time. Also that he had made arrangements with the architect of the new buildings for the University of London, at Burlington House, with regard to stopping for two weeks the works which are now in progress there; he understood that the probable cost of changing the style of these erections would be between 7,000*l.* and 8,000*l.*

The Pugin Travelling Scholarship has been conferred upon Mr. Henry Walton, of Leeds.

Much was said in the House of Commons, the other evening, about the alleged absurdity of placing the new buildings for the University of London, which are designed, by Mr. Pennethorne, in the Italian Gothic style, in close juxtaposition to those of Mr. S. Smirke for the Royal Academy, and of Messrs. Banks & Barry for the learned Societies, which are describable by the very vague term Palladian. Without commanding, or even attempting to describe, the work of Mr. Pennethorne, it may suffice to point out the hasty temper of certain critics who condemned this bringing together of diverse buildings. In fact, the back of the Academy being in brick, of no particular style, a mere piece of *building*, and that back coming within fifty feet of the rear of Mr. Pennethorne's "Italian Gothic" building, there can be no clashing of styles. Further, the height of the University block will prevent a view of the new Academy's and Societies' buildings from the north, that is to say, from the street which is now called Burlington Gardens. The elevation of the new Academy will equally prevent a view from the south, or Piccadilly side, of the group of its Gothic member on the north.

Messrs. Christie, Manson & Woods sold, on the 30th ult., the following water-colour drawings, the property of the late Sir W. Herries, and others: W. Hunt, The Fable of the Boy and the Snake, 85l. (Powis); Purple and White Grapes, 61l. (Lloyd); The Housekeeper's Room, 22l. (Smith); Peach and Grapes, oval, 53l. (Eggleton);—Mr. F. Tayler, The Woodcutter, 46l. (Smith); The Highland Milkmaid, 35l. (Chapman); Waiting for the Duke, 110l. (Eggleton); The Young Gamekeeper, 43l. (same); A Highland Huntsman, 30l. (Smith); A Gorge in the Highlands, 236l. (Lloyd);—S. Prout, A Windmill at Cologne, 41l. (Smith);—Mr. G. Fripp, The Ferry, 35l. (Chance);—Mr. G. Dodgson, Haddon Hall, 34l. (Smith);—Mr. W. C. T. Dobson, The Wood Gatherers, 50l. (Smith);—Mr. W. Lucas, The Wedding Dress, 43l. (Chapman);—Mr. J. J. Jenkins, The Swing, 57l. (Johnson);—Mr. J. Gilbert, The Pedlar, 57l. (Heath); The Papal Nuncio's Visit to King John, 59l. (Newman); Don Quixote giving his Instructions to Sancho Panza, 85l. (Lloyd);—Mr. B. Foster, Harvest Time, 189l. (Smith);—Mr. E. G. Warren, Summer Time, 42l. (Hayward); Autumn, 144l. (Temple);—Mr. G. Cattermole, An Interior, 48l. (Vokins);—Mr. J. F. Lewis, The Brigand's Wife, 57l. (Pocock);—Mr. F. W. Topham, The Fern Gatherer, 152l. (Agnew);—Mr. Sherrin, Plums, 49l. (Fennell);—Mr. T. M. Richardson, Pont Aber Glaslyn, 45l. (Vokins);—C. Fielding, A Landscape, 220l. (Vokins); View of Ben Vorlich, 262l. (Vokins); View of Snowdon; 446l. (White). The same auctioneers sold, on the 3rd, 4th, and 5th inst., a collection of Works of Art: An antique bust of the Empress Livia, 73l. (Willson).

MUSIC AND THE DRAMA

ROYAL ITALIAN OPERA.—It would be unsafe to judge any new singer from his or her appearance in one of Meyerbeer's four grand operas; the instantaneous mark made here by Mdlle. Jenny Lind, as *Alice* in "Roberto" (the most vocal of his female parts), being the exception which proves the rule. When every effect is forced, as is the case in his operas, if even the force be so equally distributed that there is little or no sense of disproportion, the artists who "get through" their tasks firmly have a value apart from that of their technical merits. The latter must be tested in more becoming music. So, too (to make our meaning clear), there would be no wisdom in deciding on the merits of a vocalist after witnessing her performance in "Fidelio." We have never had more need to call to mind what is, after all, a simple truth, than at Tuesday night's performance of "L'Africaine," when a stranger, Signor Cotogni, presented himself in the wild and exceptional character of *Nelusko*. So crude is the music (the fine song "Fille des Rois" excepted), so widely out of the ordinary range, as to make any one hesitate when speaking of the final chances of

the debutant to whom it is allotted. Signor Cotogni, however, impressed us favourably. He has a vigorous, extensive baritone voice, not clear of the prevailing vice of vibration; but this may be got rid of in good company and under a good conductor. He sings with animation and feeling. He has a good presence and an obvious readiness in personation. He never seems to forget that he is on the stage, in place of appealing to the stalls whenever he has a moment of display. He can listen; and this (as Mme. said when she first saw Rachel) is a great quality. On the whole, we are disposed to fancy that he may do the opera good service. The strangeness of the story, on the other hand, is precisely, to our thinking, the quality therein which sets forth Mdlle. Lucca, as its heroine, in her best aspect. A better *Selika* than she is can hardly be imagined. Her voice seems to us to have improved in the essential matter of steadiness; her execution has become somewhat more refined than it was formerly. But she is too disdainful of all concerted music, in which she cannot predominate. The *Ines* of Madame Lemmens-Sherington is the best, we apprehend, that the stage has seen. She is more at ease than she was, and, therefore, less mannered as an actress. Signor Naudin appears to his utmost advantage in "L'Africaine." Time seems to have ripened him as an artist, in place of bringing out the asperities which were to be heard and seen when we met him first. As a strong tenor (to translate the phrase belonging to the Italian classification of voices), it would be hard to name a better singer. The opera (mercifully cut as it has been for London), in spite of the inanity of the situations, went very well. It would be impossible, at the time present, to surpass the combination required for the production of works on such a scale; that, to wit, of principal singers, orchestra, chorus and stage arrangement, which is to be found in Covent Garden Theatre.

CONCERTS.—The two weeks which ended on Saturday last might have been called the Schubert fortnight. The week which will close to-night may be more emphatically described as the Schumann week. Its concerts have comprised two *Pianoforte Recitals* by the enthusiastic widow of the composer, in which, with a devotion excellent to see (no matter whether its object has our sympathy or the reverse), she has put forth her utmost powers in expressing her intense faith in her lost husband's genius; further, a Symphony performed at Monday's *Philharmonic Concert*; the first part of the *Schubert Society's* second concert, on Thursday (exclusively made up of Schumann's music); lastly, his rash and dark overture to "Manfred," announced for to-day's *Crystal Palace Concert*.

Little new can remain here to be said about the compositions poured forth by a man who, let him have been ever so much mistaken, ever so little genial by nature, was indisputably earnest to the utmost of his powers; a man who had no mean thoughts nor false purposes concerning either his art or his own advancement. Unfortunately, will does not imply creative genius. Schumann was infatigable; but his elaborate attempts are merely (for us) so many "bricks" made without straw. What idea they contain is habitually unlovely. No single phrase from his ambitious works holds the ear. In his little pianoforte pieces there is no want of tune, but many of the tunes are as common as those of a French comic opera, trifles liable to every anathema which those of Schumann's school launch at all music that is pleasant.

The dreary Symphony in D minor, for which Mr. Cusins did his best (and it was fairly well done) at Monday's *Philharmonic Concert*, brought us no nearer to a sympathy with the master and his humours. Compare it in point of fantasy with Schubert's Symphony in C, which we were hearing only a few evenings since—a work floated by the Wise Men of Gotham when brought to their notice by no less exquisite a judge than Mendelssohn, who could never refer to the circumstance without an irritation such as he never displayed in any matter respecting his own fame! Compare it with Mendelssohn's "Italian Symphony," and it must sink into the lower level of pretentious music, to be endured on the plea of its being written with good

intentions, but not to be enjoyed by those who refer to fixed principles and established canons of beauty and deformity. We may speak of the other Schumann manifestations in a future number.

At the Philharmonic concert, Madame Schumann played Beethoven's Concerto in G in her best manner. The singers were Mdlles. Enquist and Drasdi.

In addition to the announcement of Mr. Henry Leslie's *Choir Concert*, last week, we have to call attention to the excellent variety of the programme. The same comprised music by the concert-giver, by Palestina and Leo, by Meyerbeer and M. Gounod (whose "Sanctus" for male voices, and whose noble song of "Nazareth" sung by Mr. Fately, were both encored), by Schubert (a chorus for "white voices"); Mendelssohn's "Hear my prayer," in which Miss L. Pyne took the solo, and "Judge me, O God" (encored). There were besides Hauptmann's fine "Salve Regina"; Curschmann's "Ti prego" (which we have heard somewhat too often), also encored; an "Ave" by Arcadelt; violin piece, by Tartini, so well played by Mr. H. Holmes that he was obliged to repeat it; Mozart's "Ave Verum"; an "O Salutaris," by M. Auber; and Signor Rossini's "Cujus Animam," from the "Stabat," given by Mr. Cummings. The last-named excellent and rising artist will do well to forbear from forcing his voice. He can make every effect demanded for the music he sings and suggested by his own intelligence without straining nature too heavily.

The second London performance of Mr. Benedict's "St. Cecilia" took place last evening. There is an intention of arranging the work for the foreign operatic stage; of course, with the revision and excision of much of the sacred matter, the subject virtually presenting no more impropriety than Donizetti's "Les Martyrs" or "The Catacombs" of Prof. Ferdinand Hiller. What does a contemporary mean by confounding the Saint of Music with the heroine of Dean Milman's noble and rich drama, "The Martyr of Antioch," "St. Margaret"? Unhappily, there have been more murdered and long-suffering Christian maids and matrons than one; and each Saint, as any reader of Mrs. Jameson's excellent book might remind the caviller, had her own emblems belonging to the story of her own life: as the wheel of St. Catherine, the girdle of St. Martha, the organ of St. Cecilia, &c.

M. Benedict's *Cantata* was entirely successful at the *Liverpool Philharmonic Concert* of Tuesday evening, in spite of the defects of the chorus; which we happen to know is a singularly rebellious and inefficient body, something like the exception to the present English rule.

There are ballad concerts and ballad concerts. The programme of Messrs. Boozy's first was very much what such a thing should be. The public was mercifully treated to only one specimen of Claribel-ware. The Irish melodies with Moore's words are always welcome, though some of the best are too rarely heard. Why not revert a little more to the elder English writers? There are few better songs of any country than "What shall I do to show how much I love her." Time would not be ill spent in ransacking Mr. W. Chappell's collection. The more we hear of "the songs our fathers loved," which survive the changes of fashion, the less shall we be disposed to welcome the feeble trash of words without poetry and music without melody with which we are deluged. Mr. Halle was the pianist.

The excellent *Saturday Concerts* at the *Crystal Palace* come to a close to-day, to be replaced, we suppose, by more showy entertainments. The fragment of Schubert's Symphony, given this day week, produced a profound impression. To-day Mr. H. Holmes will play.

HAYMARKET.—On Monday, the play of "As You Like It" was revived, in order to give an opportunity for Mrs. Scott-Siddons to exhibit her powers on the stage in the character of *Rosalind*. The house was full, and considerable interest was evinced. As the lady had sufficiently given her conception of the character in the reading, we had little to learn in this respect, since, with a few accidental variations, her treatment of the text was the same on the boards as it had been on the platform. But her manner was less confident, at

least in the commencement of the drama, and her voice, from nervousness, rather undertoned; nor did it gain the requisite volume until the third act. Her figure in male dress was very slender, but graceful, and her manner was generally pleasing. In the great scenes with Orlando, she delivered herself of the witty speeches with a thorough perception of their meaning, and with an occasional emphasis that made it distinctly understood. But there was a want of force and decision, and an unquietness of action and attitude, which only a fuller familiarity with the stage can correct. On the whole, we find our judgment of last week confirmed. We have in Mrs. Scott-Siddons a young lady of remarkable intelligence, with considerable comic power, and a clever appreciation of expedients; but as yet wanting in experience, and in the physical development requisite for the impersonation of the stronger characters in the Shakspearian drama.

PRINCE OF WALES'S.—Mr. T. W. Robertson's new drama, entitled 'Caste,' was produced on Saturday. It is in three acts, each consisting of a single scene, but comprising, particularly the last, a large amount of action. Though the subject is thoroughly domestic, the drama is pervaded with an idea whereof the plot is the natural development. This fact alone would entitle the writer to claim a high class for his play, even were it less felicitously executed than it is. A question is proposed, and in part answered, how far and under what conditions unequal marriages are expedient. In his desire to solve the problem, Mr. Robertson has imagined three cases; one in which a scion of the aristocracy weds a ballet-girl, another in which her sister weds an artisan, and a third, in which a military gentleman, serving as captain in the Indian army, seeks an alliance with a lady of superior rank. The first two come off, the third is a disappointment. We are introduced at the beginning of the play to the Honourable George d'Alroy (Mr. Frederick Younge), and his friend, Capt. Hawtree (Mr. Sydney Bancroft). They take counsel together on the question of 'Caste,' and argue on it like honourable young men who mean honestly by the women they love. The captain, however, does not see that his pursuit of a lady his superior in rank is identical in its conditions with D'Alroy's wish to marry a girl of inferior station. Somehow, it appears to him that there must be a difference between the two cases. As he gets the worst of the argument, no wonder that his friend rejects his counsel, and resolves to marry the poor professional. No sooner has he committed himself, than her drunken father enters, as if to warn the youth of the offence against 'caste' which he is about to perpetrate. Thus ends the first act. The position is plainly put before the audience, and a strong interest is excited in the practical working-out of the argument, as exhibited in the next two acts. George d'Alroy and Esther Eccles (Miss Lydia Foote) are now man and wife, comfortably lodged in May Fair; but his mother, the Marquise de Saint-Maur (Miss Larkin) is yet ignorant of the marriage. The young men, too, are troubled in mind; for both are ordered off with their regiments to India, and George has not yet had courage to tell Esther that they must part. The Captain, on the other hand, has informed his affianced, who has received the announcement with aristocratic indifference. When the Marquise appears, and learns the secret of their marriage, she seems as if she would compound with her indignation should it turn out that Esther could act like one of Froissart's heroines, and proudly arm her lover for the war. Poor Esther, however, fails in the attempt to buckle on his sword, and in her agitation swoons at his feet. At that moment the drunken father enters, and sottishly takes his seat by the fire. The third act has in it the business of two or three, and so many catastrophes that the violation of the ordinary rules of structure somewhat imperilled the success of the piece. But the author had calculated the strength of his materials, and they bore the strain upon them admirably. Esther is now believed to be a widow, George having been reported as killed by the Sepoys. Her father has spent the money which her husband had left for her support, and she has returned to her

sister's humble lodgings. A child is in the cradle, and the affair between *Polly Eccles* (Miss Marie Wilton) and *Sam Gerridge*, a gas-fitter, is still going on. There is as much disparity between *Polly* and *Sam* as between the other couples; for the artiste looks down on the artisan, and the latter has not a very good opinion of the stage; hence they frequently quarrel on the subject. *Sam* is a stickler for "caste," and wonders at his own infatuation in proposing to marry out of his station. But he has aspiring views—purchases new furniture, buys an old business out of his earnings, and otherwise provides for his comfort in wedlock. *Old Eccles*, never sober, declaims, in tap-room fashion, on the rights and wrongs of labour; and when left to rock the cradle, steals his grandson's coral necklace, in order to procure more drink. The soliloquy which accompanies this strange scene is full of comic humour, and was so well delivered by Mr. Honey, who sustained the part, that the house was convulsed with merriment. Then came an altercation between him and the indignant Esther, who throws off his authority, and compels him to restore the stolen property. Shortly after, the Marquise pays them a visit, with the purpose of withdrawing her grandson from the low-born mother's custody, and Esther has again to vindicate her independence. *Sam* and *Polly* next occupy the scene, and are about to settle for tea, but find they want milk, and from the window hail the milkman, whose call had been heard without. They put the jug out, and immediately a person rushes into the apartment with the jug, which he had taken off the rails, in his hand. His voice, his person, are at once known, and *Sam* and *Polly* get under the table, thinking that they see the ghost of George. The returned husband would seek his wife at once; but *Polly* fears that the suddenness of such an apparition would be too much for her nervous sister. When Esther enters, *Polly*, therefore, proceeds to break the news to her by performing the scenes of a ballet representing a soldier-husband's departure, supposed death, and unexpected return, until Esther begins to suspect the truth, and it is safe for George to put in an appearance. But the play ends not there. There are *Sam* and *Polly*, also the Marquise, the Captain, and *Old Eccles*, to be provided for, and that in minute detail. But the audience were so strongly interested in the actual truth which had been so skilfully dramatized that they not only permitted the various series of actions to be deliberately worked out, but sympathized with every particular, and, in the end, awarded a triumph to the daring author. The play is, in fact, one of great merit, and was efficiently acted.

MUSICAL AND DRAMATIC Gossip.

THE musical and theatrical world of Paris seems, just now, to be getting into a harlequinade of confusion. The following items of news are picked out from the *Gazette Musicale*. M. Massenet's operetta, 'La Grand' Tante,' is there said really to have pleased, though its heroine was no lovelier woman than Mlle. Girard.—"Blind Tom" is to be among the shows of the Exhibition, advertised by testimonials from Mr. Halle and Prof. Oakley.—Fragments from Lully's 'Atys' were promised at a late concert of the Conservatoire, but not performed.—Haydn's 'Seasons' has been repeated at L'Athénée.—Among pieces produced at minor concerts, a *Tarantella* for flute and clarionet, by M. Saint-Saëns, has made a sensation. This (we speak from personal experience) was well merited.—We are told of a new and good stringed Quartett, by Herr Franz Ries, nephew of Beethoven's pupil, Ferdinand Ries; a great musician, a good man, a man, not without genius, who would have fared better had he not been Beethoven's pupil; and whose best works have in them a fire, a force, and sometimes a beauty which will prevent their perishing utterly—let momentary indifference be what it will.—Poor nonconforming Defoe! Fancy his 'Robinson Crusoe' being turned into an opera-book by MM. Cormon and Cremieux, for M. Offenbach to set for the Opéra Comique. The cast is to run thus: *Robinson*, M. Montaubry; *Toby*, M. Ponchard; *James Cottis*, M. Sainte-Foy; *Sir William Crusoe* (this is a precious accessory, Ed.), M. Falchiere; *Edwige* (who is she? Ed.), Mlle.

Cico; *Vendredi* (the "man Friday"), Madame Galli-Marie; *Suzanne*, Mlle. Girard; "Mistress Crusoe," Mlle. Revilly "We hope here is a play filled."—The Théâtre des Fantaisies Parisiennes announces a two-act comic opera, 'Les Défauts de Jocotte,' with music by M. Robillard.—The International Theatre of the Exhibition promises a three-act opera, with music by M. Henri Potier, also sixty English *danses*! "English awkwardness on two left legs," thrice twenty times repeated!—The Mass by Madame Grandval was to be produced at L'Athénée; there, too, has been given a *Symphony*, by Herr Emil Naumann, whose oratorio, a work of merit, it may be recollect, was so shamefully ill-represented here some years ago.—Mlle. Masson, a stout and available *contralto*, who was called in as a "utility" when other more famous actresses failed at the Grand Opéra, and for whom, as a principal singer, M. Clapison wrote his 'Jeanne la Folle,' is dead.—M. Vervotte assures the world that Signor Rossini has really retouched and augmented to the extent of forty bars the chorus of *Drinkers* from his exquisite 'Comte Ory,' which is to be one of the pieces performed at the International Festival.

The château and park of Asnières, built and decked for Madame Pompadour,—which, during late years, has sunk to the lower, though not less honest, estate of a tea garden,—has fallen into the hands of Mr. E. T. Smith, who intends to make a Parisian Cremorne of it during the period of the Exhibition, and, with this view, is advertising for curiosities of all kinds.

The Rossini Theatre at Passy, hard by Paris, has just been opened.

The subscriptions at the anniversary dinner of the Royal Society of Musicians are advertised as having amounted to 300.

'Mr. and Mrs. Dennis,' one of the inexhaustible M. Offenbach's merry trifles, has been produced at the Oxford.

The *Orchestra* announces that Mr. A. Mellon, as conductor of the Liverpool Philharmonic Society, will be replaced by Mr. Benedict. This is a premature statement.—It is said, on the same authority, that Mr. A. Mellon's Promenade Concerts failed, during their last prolonged season, to be successful: a fact to be marked for the instruction of similar speculators to come. We are becoming too apt to overdo our entertainments. From other sources we learn that Mr. Mellon was only the representative of the lessee of the Royal Italian Opera-house.

They are spirited people in Glasgow. On the 2nd of this month, for the benefit of the manager and musical director of the theatre, a translation of Sophocles' 'Edipus Coloneus' was performed, with an orchestra and chorus one hundred and fifty strong, under the direction of Mr. Lambeth, now that Mr. A. Mellon is gone, our best English conductor.

American papers apprise us that Madame Parepa-Rosa (such is now the lady's style and title) is so brilliantly successful in opera, and in such universal request there, that she has no intention of returning to the "Old Country" this year. The journalists cut capers in her behalf, as ecstatically as they did before the triumphal car of Mlle. Jenny Lind. Ours is the day of acrobatics, single and double; such facetiae are thrown off, it has been whispered, in no place less august and dim than the Cave of Adullam. Thus we need not be rated less than severe and classical because we quote the following nonsense from a New York paper:—

Enchantress thou of song! sweet Philomel, the gods thee keeP!
Undarken'd be thy sky, good Angels guard and
ever neaR!
Pours from thy charmed throat a Rill of song—a rill,
say I?
How poor the term—a flood! and Echo's voice prolongs
the charM.
Regina thou of hearts, and Paragon of art, true
Prima Donna,
Olympus greets its Priestess, and Apollo wreaths doth
blenD;
Sister of the Muses! thine thy Realm when from us
dost gO;
Yet mayst Rose cherie, within this Orb—to witch us—
long remaiN;
Noon-splendid as thy voice, oh Syren, Fate shine
o'er thy mortal spaN,
Earth's chiefest bliss be thine! Almoner of Music's
joys, oh fair Parepa.

A biblical opera, 'Rahaba,' with music by D. F. de Paula Sanchez, has been given at the Liceo, Barcelona.

Mlle. Beatrice, says the *Era*, has been playing with very great provincial success in Mrs. Fanny Kemble's English version of Schiller's 'Mary Stuart.'

M. Gounod's 'Reine de Saba,' an opera which appears to have a certain vitality in it, unsuccessful though it was in Paris, and preposterous as to story, has been revived, we read, at Brussels. There is something still to be said as to the influence of localities and nationalities on the acceptance of musical works. Mendelssohn used to wonder that he could never obtain a satisfactory performance of Beethoven's Pastoral Symphony from the *Gewandhaus* orchestra at Leipzig. 'La Vestale' of Spontini, certainly, after its kind, a noble opera (and with an irresistible *finale* to its second act), has never got a public in England.

The rumour that Mr. G. Vining is retiring from the management of the Princess's Theatre is apparently unfounded; since he advertises a summer season, with Miss Glyn to appear in 'Antony and Cleopatra.'

A dismal five-act drama, 'La Chouane,' by MM. Paul Féval and Crisafulli, has been produced at the Ambigu Comique.

Last week, the name of the well-known French tenor, M. Roger, was misprinted Rogers.

MISCELLANEA

Of.—It is not every one who knows the meaning of the word *of*, though it has but two letters. It is a very slippery word, and we wish to show readers how a careless use of it has led to strange misunderstandings as to what is meant by 'The Vision of Piers Ploughman.' The old Latin title of the poem is *Visio Willhelmi de Petro Ploughman*, i.e. the 'Vision of William concerning Piers Ploughman,' William being the dreamer's name, Piers Ploughman the subject, just as we might speak of Bunyan's 'Vision of one Christian.' But, in imitation of this poem written by Langland in 1362, a poem, called 'Piers Ploughman's Crede,' was written at least thirty-one years later, in a different dialect of English, and by a different author. This 'Crede' is Piers Ploughman's in the sense that he taught or enunciated it, and the poem, being concerned with *how* he taught it when the four orders of friars had failed to do so, is very well named. So far, all is clear; but utter confusion was introduced by the unlucky title which Mr. Wright gave to his excellent edition of these poems—'The Vision and Creed of Piers Ploughman.' Here he uses of in two senses, as equivalent to the Latin *de* with respect to the Vision, and as the sign of the genitive case with respect to the 'Crede.' Such a distinction was, of course, too fine for most people; and, accordingly, the binder boldly labelled the book on the back, 'Piers Ploughman's Vision and Creed'; and ever since, the majority, even of scholars, have identified Piers Ploughman, not with the subject of Langland's poem, but with Langland himself, much as if we were to attribute the 'Pilgrim's Progress' to a writer named *Christian*! The absurdity of this will, we should think, strike our readers at once, and we hope they will take warning by it. To show what a "glorious jumble" can be made of it, we remember reading, in 'Domestic Architecture,' that "Langland, in his 'Piers Ploughman's Crede' (which he did not write), says, 'etc.'; and then the author goes on to quote from 'The Vision!' No; let the two poems be kept quite distinct; the one should be called 'Langland's Vision of Piers Ploughman' (the slovenly and quite incorrect term, 'Piers Ploughman's Vision,' being henceforth dropped); and the other, 'Piers Ploughman's Creed,' the phrase, 'The Creed of Piers Ploughman,' being a very bad one, and not the true title. It is from such slight inaccuracies as these that great blunders commonly arise.

WALTER WILLIAM SKEAT.

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